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Reviews of New Music And Discs

MAY 15, 1947
25 cents

CAROL BRICE. American Contralto

ANNETTE ROUSSEL,

pianist, played the Shostakovich Piano Concerto with the Pittsburgh String Sinfonietta on April 27 in Pittsburgh, Pa. Miss Roussel has also been reengaged as official pianist for the Chautauqua Symphony this summer and will sail for Europe on the S.S. America immediately after the season closes to give concerts in France, Italy and Switzerland.

←

RATHER EARLY FOR BATHING? . . .

but the scene is Havana, where Eugene Conley, tenor, is seen basking in the Cuban sunshine on his recent flying visit to sing Rodolfo in La Boheme and the Duke in Rigoletto in the opera performances staged by the Havana Philharmonic Orchestra.

ARRIVING IN ALASKA.

Grant Johannesen landing at Anchorage, to give what is said to be the first concert in that city. Greeting the American pianist is Earl Cooper, president of the Anchorage Little Theatre. (Photo by Robinson Studios.)

(Below) **PRINCIPALS IN A RECENT CARMEN PERFORMANCE**

of La Scala Opera Company at the Academy of Music in Philadelphia. L. to r.: Ramon Vinay, Bruna Castagna, Eva de Luca and John Ciovola. (Photo by Leone Johnston.)

MINUETTA BOREK

recently gave a coast-to-coast broadcast of her Ballet Sonatina on the CAPAC program. She was featured in four half-hour programs for the Latin-American division of CBC, one "live" and three recorded, to be shortwaved to England, Europe, South Africa, South and Central America. (Photo by B. B. Salmon.)

CONSTANCE CONNETTE,

soprano, center, with the committee of the Community House of St. Bartholomew's Church, New York, where she recently gave a recital with Charles A. Baker at the piano. Standing, the Rev. Irving S. Pollard; Harold Friedell, organist of the church; seated, Madeline Lassé, left, and Leonard Young. (Photo by Ben Greenhaus.)

(Below) **ROSALYN TURECK,**

American pianist, with Mme. Ferruccio Busoni, widow of the composer, in Stockholm. Miss Tureck has given concerts in Copenhagen and Stockholm, Prague and Vienna, and is to record for Musicraft in England this month. She will go to Australia before returning here.

←

EDDIE KATZ (left) and **ALEXANDER GRETCHANINOFF,**

whose Violin Concerto Mr. Katz played in Boston this month with the Civic Symphony Orchestra, Paul Cherkassky conducting.

(Below) **ERNESTO BERÚMEN** (right),

with a group of students at the International Conservatory of Havana. Mr. Berúmen has returned from a three weeks' course of piano master classes and lectures in the Cuban capital, and he also gave a recital at the concert hall of the conservatory under the direction of Senora Maria de Castro (third from left in second row). Mr. Berúmen has been reengaged for another course next year. (Photo by Romay.)

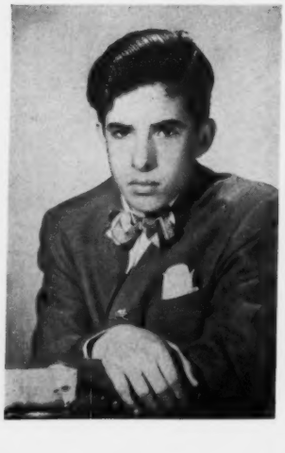
(Below) **THE PIANO ACCORDIONOLA,**

or giant portable accordion, which operates by electricity. The instrument, invented by Louis De Fonso and issued by the Accordionola Manufacturing Company, has the same button arrangement for the left hand and piano keyboard for the right as the regulation accordion, but is much larger, and can be plugged in on either AC or DC current.

→

COLEMAN BLUMFIELD,

13-year-old pianist, will make his second appearance of the season as soloist in the First movement of the Tchaikovsky concerto in B flat minor, when he plays with the "Youth" Piano Orchestra under Antoinette Rich, in Orchestra Hall, Chicago, May 16. The young artist, a pupil of Saul Dorfman, chairman of the piano department of the Roosevelt College School of Music, will be presented in recital in the college auditorium May 11, in a program of Bach, Beethoven, Debussy, Chopin and Rachmaninoff.



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Louise Homer: Great Artist and Woman

The death of Louise Homer at the age of 76 at her home in Winter Park, Fla., on May 6, marks the passing of one of the most notable figures of the Golden Age of singing in this country. Associated with Caruso, the deReszkes, Farrar, Fremstad, Nordica, Melba, Plançon, Scotti and others, the contralto was one of the most beloved singers, as well as one of the highest in artistic achievements, of her generation.

Born Louise Beatty in Sewickley, Pa., in 1871, daughter of a Presbyterian minister, she took the accepted path of those days to an operatic career, following study in this country with work in voice and acting abroad. She made her debut and first successes in Europe, first in small opera houses, then in the major ones, and was a thoroughly established singer before she was introduced in the United States by the Metropolitan Opera. Her mentors on this side of the Atlantic included William L. Whitney in Boston (voice) and, in musical theory, Sidney Homer, distinguished composer, whom she married in 1895. The two went to Paris, where Mme. Homer worked with Fidelé König in voice and Paul Lhérie in acting.

Her introduction in concert there was under the baton of Vincent D'Indy, and she bowed first in opera as Leonora in La Favorita at Vichy. She continued singing in France and Belgium, and in May, 1899, made her debut at Covent Garden in London as Amneris.

During the following year of her notable success there and in other opera houses, Maurice Grau, then head of the Metropolitan, heard the American singer and engaged her, presenting her first with his company on tour in San Francisco on Nov. 14, 1900, as Amneris.

Mme. Homer's Metropolitan career, which extended to 1918-19, was an unbroken succession of triumphs, perhaps the greatest being her singing of the title role in Orfeo under Toscanini in 1910. Few singers have equalled her success as Dalila, a role she sang opposite Caruso. She was the Maddalena in the Rigoletto performance of Nov. 23, 1903, which marked Caruso's American debut, Suzuki in the Metropolitan's first Madame Butterfly in 1907, and created the role of the Witch in the initial showing of Haensel and Gretel here, and in the world premiere of Humperdinck's Königskinder.

She created the title role in the American prize opera Mona, with music by Horatio Parker and libretto by Brian Hooker, which won the Metropolitan Opera's $10,000 prize contest in 1912, and was heard also as Ortrud, Erda, Fricka (Walkuere), Waltraeute, Brangaene, Magdalena (among Wagner roles), Laura in Gioconda, Dame Quickly in Falstaff, Hedwig in Paderewski's Manru. Fides in Le Prophète, and Mme. da la Haltière in Massenet's Cendrillon.

• • •

Mme. Homer's voice was beautifully equalized throughout and was employed with refinement of vocal production, skill in enunciation in many languages, and with genuine dramatic power in her operatic interpretations.

One of the spectacular events in her career took place in Paris when the Metropolitan Opera visited there in 1910. Mme. Homer was booked as Amneris, a fact that high-strung Parisian music lovers took as an infringement on the vocal domain of their own contralto favorite, Marie Delna. A violent outbreak by local partisans broke out during her first aria; disaster threatened, but was averted by the poise and magnetism of the American singer, whose beautiful voice, rising over the tumult, calmed the riot. Afterward she had one of the greatest ovations ever accorded in the French capital.

After her retirement from the Metropolitan,

LOUISE HOMER
from a photograph made in middle life.

Mme. Homer continued to sing with the Chicago Opera for three seasons, and made guest appearances thereafter for several years. In December, 1927, she sang a special performance of Amneris at the Metropolitan and in a benefit Il Trovatore the next year. Critics agreed that her voice and artistry were virtually unimpaired.

As great an artist in concert as in opera, Mme. Homer was a distinguished figure in this medium. She sang joint recitals with her daughter, Louise Homer Stires, besides her own appearances in recital, as soloist with orchestras and in festivals. Songs by her husband were frequently on her programs.

A large number of young musicians were helped to success by Mme. Homer and her composer-husband, who for years maintained an extensive summer estate at Lake George, N. Y., where their musical protégés spent happy hours. Among these was the American composer, Samuel Barber, nephew of Mme. Homer. She handed down to a few pupils the tradition of her distinguished vocal art, and set a remarkable example for the musical generations that came after her.

Mme. Homer's happy home life (she was the mother of six children) did a great deal to dispel the popular prejudice of those days against the stage as a career.

Her last days were spent in Florida, where in 1945 she and her husband celebrated their Golden Wedding Anniversary. She also appeared before students of elementary schools in Winter Park to give them a picture of life behind the scenes in grand opera.

Surviving are her husband; a son, Sidney Homer, Jr., and four daughters. Her youngest daughter, Joy, died on Oct. 23, 1946.

ON THE COVER

Carol Brice has fulfilled 45 engagements this season in major cities of the United States and Canada, including five in New York, two at Carnegie Hall (as soloist with the Boston Symphony under Dr. Serge Koussevitzky), one at Town Hall, one at Columbia University, and one at the Abyssinian Baptist Church. She also appeared in Boston under Dr. Koussevitzky's baton. Miss Brice recently completed two albums for Columbia Masterworks, Mahler's Songs of a Wayfarer and De Falla's El Amor Brujo, both with the Pittsburgh Symphony directed by Fritz Reiner. Ernest Tatnall Canby, writing in the Saturday Review of Literature, has called Miss Brice's "possibly the greatest Negro voice." Dr. Koussevitzky has likened her tones to those of a cello.

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May 15, 1947
Sixty-Eighth Year

THE MUSICAL PARADE: By the Staff

Carnegie "Pops" opened second season with long list of soloists and conductors. It is the only hall in New York where one can be served soda pop at any time during the concert if one is sitting in a box. . . . Ah, Missus McGinty, manners nowadays ain't what they uster be!

• • •

The winner of the Rachmaninoff Prize, which runs another "heat" this year, will receive besides an appearance with a leading orchestra, a cross-country tour and advance of $1,000, a contract to record four solo "sides" for RCA Victor Red Seal Records.

• • •

The Progressive Citizens of America heard Olin Downes discuss "Crucial Issues Facing Musicians" at a meeting sponsored by its Music Division on May 5. We could think of several, such as the straining rents, keeping one's wardrobe safe in moth balls over the summer, and how to avoid hearing yet another performance of the Anniversary Song. . . .

• • •

William Arms Fisher, editor and author, celebrated his 86th birthday recently at his home in Brookline, Mass. In his 41 years as editor-in-chief and publication manager of the Oliver Ditson Co., the genial WAF made a host of friends who wish him every happiness. . . .

• • •

Report from our St. Louis correspondent, Oscar Condon, says that when Oscar Levant appeared there in his hilarious program, the customers refused to depart until after 11 p. m., whereupon the pianist reappeared from the wings, obviously fatigued, and finally said amiably, "Why the h— don't you go home?" This seems to have turned the trick.

• • •

Approximately 100 members and their guests attended the final luncheon of the season given by the Music, Drama, and Book Club (Charlotte Lund, founder-president) at the Hotel Sheraton, New York, April 21. The program following the luncheon presented Mrs. Roy Camp, soprano, with Miss Lund, accompanist; students of the Irvine Theatre School in a scene from Noel Coward's play, Private Lives, and William A. Taylor, radio editor of Musical Courier, who gave an informal talk on The Status of Television Today. . . .

• • •

Quite a few defenders of Kirsten Flagstad are emerging, among them Walter Damrosch, who offered to play the piano for the Norwegian diva's recitals; and, more recently, Geraldine Farrar and Gladys Swarthout. . . .

Hummel Fishburn, director of department of Music Education at Pennsylvania State College, was elected president of the Eastern Music Educators Conference, in its recent meeting at Scranton. . . .

• • •

TONAL TATTLING.—Up in Montreal there has been a furore because the International Office of the AFM forbade the making of records of part of the Festival of School Music held there with entrants from U. S. as well. Dr. Irvin Cooper, pres. of the festival association, protested by resigning from former. . . . A daughter born to Mia Slavenska, noted dancer, the wife of Dr. Kurt Newman, in Santa Monica, Cal. . . .

The recent opening of the big musical film, Carnegie Hall, seems to have split the town into two armed camps—between Those Who Love Music and Those Who Like to Be Gripped by a Fiction. . . . The sudden death of John Gregg Paine, general manager of ASCAP, in Detroit after a speech before the Federated Clubs Convention, has shocked Music Row. Many admired the genial executive. . . . Some ambitious plans for the Philadelphia Music Festival, in the large Municipal Stadium there, June 13, sponsored by the Phila. Inquirer Charities, Inc., which presents the N. Y. Philharmonic, Fred Waring and His Pennsylvanians and 100 dancers from the Philadelphia La Scala *corps de ballet* as a few of its features. . . .

THE HARROWING WAYS OF SIN
as portrayed in Gian-Carlo Menotti's opera, The Old Maid and the Thief, in its recent production by Baldwin-Wallace Conservatory Opera Workshop. Left, Mary Anna Essel, as Miss Todd, and Betty Cox as Laetitia, rob a liquor store to induce their attractive boarder, Bob, to remain with them. The group repeated the work at the NFMC Convention in Detroit. (Photo by Wilbur & Hunt.)

• • •

The French Government invited André Kostelanetz and Lily Pons to be guests of honor at the French dedication ceremonies of the Anniversary of D-Day, June 7, at the town of Falaise, where the President and Mrs. Vincent Auriol and Marshal Bernard Montgomery will share honors. The Kostelanetzes' concert with the Paris Conservatoire Orchestra in Paris on May 30 will be a benefit for Falaise, one of the first spots hit by our troops in the invasion. Apparently, what bazookas blew down coloratura currents can set up again. . . .

Harriet Cohen, English pianist, some weeks ago received the Belgian decoration of Commander de l'Ordre de la Couronne at a luncheon party at the Belgian Embassy in London, given by the Ambassador, the Vicomte and Mme. Obert de Thieusies. She also was given the Czechoslovak Medal of the White Lion lately. Miss Cohen is to return to the U. S. next February for concerts, for the first time since the war and after close escapes during the bombing in Britain. . . .

The Concertgebouw Orchestra of Amsterdam is seriously considering a tour of the United States under Eduard Van Beinum next season, with Walter and Monteux perhaps as guests. . . . The "Met" gave a concert in Dallas for the benefit of sufferers from the Texas City disaster. . . . Leonard Bernstein proposes that the Palestine Philharmonic, which he guest conducted recently, visit our shores. . . .

La Scala asked Dimitri Mitropoulos to open the symphonic season on May 15, but previous engagements prevented. The truthful maestro wired his manager saying, "My heart breaks when I receive telegrams such as this. . . ."

Los Angeles Philharmonic Orchestra, seeking $200,000, expects 500 volunteers to raise the sum, which figures out to $400 apiece, but then everything grows bigger and better in Hollywood. . . .

• • •

Stamp collecting is having a boom. Theodore E. Steinway recently displayed his extensive collection at a meeting of the New York Herald Tribune Junior Stamp Club—as did Giovanni Martinelli.

• • •

For something really dramatic, here is Beniamino Gigli allegedly getting death threats from unknown persons in Rome, the Italian newspapers reported. The tenor is said by the AP to have given evidence in Rome's penal court against "members of a famous gang." Maybe tenors should just stick to singing . . . if they can!

• • •

Mengelberg is returning in May to Holland after a lengthy sojourn in Switzerland, and reported going to ask Court of Honor there to rescind the ruling banishing him from participation in Dutch music for the rest of his life. According to report, there are two factions and the controversy is expected to be sharp. . . . Furtwaengler, completely absolved by German inquiry into his alleged Nazi collaboration, is said to have conducting offers both from Britain and the U. S. . . .

New recruit to composing world is Constant Vauclain, of Cynwyd, Pa., whose Symphony in One Movement was introduced by Ormandy with Phila. Orch. just before end of season. He is of the locomotive-manufacturing family, but studied and teaches at Curtis Institute. . . .

• • •

That Koussevitzky biography affair, after dangling a while when the N. Y. Appellate Division reserved decision, has resulted in a refusal by that court to set aside the verdict of Justice Shientag which permitted the book to be sold. . . . Which prompts Poetic Percy to remark:

> Books may come and authors may burble,
> But those most eagerly read,
> Both in and out of bed,
> Are ones someone says are terr'ble!

• • •

Petrillo has granted permission for his musicians to use planes "how and when they please," as a result of Frank Sinatra's plan to transport his band from the West Coast to New Orleans. No, Rollo, we are not conspiring to put out a few "duds." . . .

• • •

Showing proper appreciation for a likely boost in its tourist trade, President Somoza, of Nicaragua has conferred Distinguished Service Medals upon Albert Gamse, of New York, who wrote the lyrics, and Irving Fields, also of Manhattan, who composed the music for the popular song, "Managua, Nicaragua." We always DID say that music had charms. . . .

• • •

Add Neatest Tricks of Week Department: Excerpt from Herald Trib. review of Martha Graham's new work, Night Journey, at Harvard Symposium: "As she clutches the cord with which she is to hang herself, her mind rushes back over the incidents which led to her doom and her body reflects in its anguished movements the horror and tragedy which stabbed the spirit of a woman cursed to be, unwittingly, the wife of her own son and the mother of his children." . . .

• • •

A Parisian critic has declined the challenge to a duel sent him by a popular actress after he "panned" her work. Is it true that a number of New York music scribes are taking fencing lessons?

FEDERATED MUSIC CLUBS' BIENNIAL CONSIDERS THE AMERICAN MUSICAL SCENE

By MARY CRAIG

Detroit, Mich.

Over 3,600 registrants gathered in Detroit for the 24th Biennial Meeting of the National Federation of Music Clubs and its Festival of American Music, from April 20 to 27. When one adds the choral groups, instrumentalists, artists, students, teachers, dancers, industrialists, managers and other visitors and observers of occupations and professions allied to the arts, it is apparent that the population of the fourth largest city of the United States was perceptibly augmented. This was undoubtedly the largest biennial meeting the Federation has ever held.

With its several hundred thousand members in 4,500 clubs, academic institutions and affiliated music organizations, including both men and women members, the NFMC has become during the 49 years of its existence an important force touching every field of civic, social, religious, educational life and has inestimable potentials of power for the promotion of cultural art and increasingly high standards of living in this country.

The original premise of the organization was a simple one—to forward the development of better music, to advance American creative art, to encourage and promote American artists. This policy, stated at the first gathering of music clubs under the direction of Mrs. Theodore Thomas in 1893 at the World's Columbian Exposition in Chicago, became in January, 1898, the creed of the newly chartered organization.

"America" the Keynote

That this motivating force has not lessened in dynamic power under the rule of the 14 National Presidents and their hard-working memberships was clearly noted in the 1947 Biennial Convention. The strongly sounded keynote was America—its music, artists, composers, instructors, exponents. The massive schedule of events offered multiple choice for pleasure or study.

Twenty-one major musical artists participated in the program. An equal number of nationally and internationally known speakers discussed topics of musical moment in the challenging series of forums and addresses.

Two important discussion panels highlighted the speaking program. One of these, on Wednesday, April 23, which was designated as American Music Day, dealt with the problems of the American composer. This was led by Otto Luening, head of the music department of Barnard College and operatic coach at Columbia University, who is the Federation's National Chairman of American Music. Other participants were John Gregg Paine, general manager of the American Society of Composers, Authors and Publishers, a specialist in copyright law (whose tragic death the same night shadowed the week); Merritt E. Tompkins, former vice president of G. Schirmer, Inc., now general manager of Broadcast Music, Inc.; Dr. Roy Harris, founder of the Fellowship of American Composers and composer-in-residence at Colorado College. William Schuman, president of the Juilliard School of Music, scheduled to speak, was unable to fulfill the assignment.

United Nations Day

Recognition of the importance of the cultural arts in the international scene was given on Friday, April 25, United Nations Day, through a discussion panel led by Dr. Houston Peterson, member of the faculty of Rutgers University and former director of New York's famous Cooper Union Forum with associate speakers Lisa Sergio, lecturer, commentator and a leading woman radio authority on international questions; Dr. Theodore F. M. Newton, Supervisor of Canadian Information Service in the United States; and Olga Samaroff-Stokowski, the Federation's Chairman of International Music Relations and a member of the State Department's Advisory Committee on Music.

Other convention addresses covered a wide field, with the relationship of music to industry, to life in rural communities, to education, and as a therapeutic agent in hospitals among the many topics under discussion.

Albert P. Stewart, Director of Music at Purdue University and also Musical Director of the Agricultural Service in Indiana, spoke on Tuesday afternoon on "Action on the Farm Front," regarding music in rural communities with illustrations by the Rural Singing Societies.

On Wednesday afternoon (American Music Day), Mrs. Clarence A. Brodeur, co-director with her husband of the MacDowell Colony in Peterborough, N. H., gave an address on The MacDowell Colony, Home of American Music.

American Music Day

Edgar Guest, poet, whose syndicated column in the Detroit Free Press has made him nationally famous, was the luncheon speaker on American Music Day.

At the morning session on Thursday, Bertha Foster of Miami, Fla., who founded the Musicians Club of America, a home for retired musicians at Miami, described the enterprise "which should be a *must* with every music-philanthropic organization."

On Thursday afternoon Mrs. Herbert Witherspoon, director of the Metropolitan Opera Guild, gave an address on Has Opera a Future in America?

On Saturday morning, Philip Maxwell, director of the Chicagoland Music Festival and producer of the nationally broadcast program "Citizens of Tomorrow," spoke on music as an offset to juvenile delinquency.

Dr. Raymond Kendall, recently elected president of the Music Teachers National Association, who is also chairman of the Committee of Graduate Study of the University of Michigan, was principal speaker at the Saturday luncheon forum, under the auspices of the Committee on Music in Schools and Colleges. Dr. Fowler Smith, Divisional Director of the Music Education Department of the City of Detroit, and Dr. Harry Seitz, president of the National Catholic Music Educators Association, also addressed the delegates.

Music in Hospitals

Principal speakers at a Saturday afternoon session devoted to Music in Hospitals were Dr. Ira M. Altshuler, Fellow of the American Psychiatric Association, director of Group and Music Therapy at Wayne County General Hospital, Eloise, Mich., and Chief of Staff of Detroit Medical Hospital, and Ray Green, Chief of the Music Division of the Veterans Administration. A former member of the faculties of the University of California and Bennington College, Mr. Green was musical instructor at various army posts during the war.

Dr. C. A. McPheeters, pastor of the Metropolitan Methodist Church, delivered a pre-convention address in the church auditorium Sunday evening. His subject was The Singing Earth. On this occasion, a talk was given on The Spiritual Message of Music, by the president of the Federation, Anne M. Gannett (Mrs. Guy Patterson Gannett) who with her wisely selected and gifted officials has held control during the past six difficult years. Taking office in 1941, Mrs. Gannett relinquished the gavel at the end of this first Biennial since her inception, leaving for NFMC a splendid record of accomplishment not only in the cause of music but recognized achievements of patriotic worth in practical war-work.

Concert features opened Sunday, April 20, with an afternoon recital by Gizi Szantho, pianist and faculty member of the Detroit Conservatory of Music. She skillfully divided her list between the "Eroica" Sonata of Edward MacDowell and compositions by Chopin, Liszt, Pick-Mangiagalli, Rachmaninoff and Dohnanyi.

The President's tea immediately afterwards bridged the interval before the evening concert in the auditorium of the Metropolitan Methodist Church With Dudleigh Vernor at the organ, under the splendid direction of Dr. John Warren Erb, the massed choral groups, numbering over 1,000, sang with admirable tonality and musical accuracy psalms, chorales and choruses from oratorios and cantatas of Bach, Schubert, Handel and works of Bizet. Two especially effective compositions were a 17th century melody, arranged by Archibald Davidson and the 124th Psalm from the Geneva Psalter, arranged by Holst. Soloist Martha Lipton, contralto, Young Artist Winner in 1939, was heard in semi-sacred songs of Dunhill, Reger, MacGimsey and Creston.

Monday was filled with meetings coming under our other listings. Music programs included a morning organ recital at Christ Church and the concert for the Formal Opening held in Music Hall, at 8:15. At the latter greetings were extended by the Hon. Kim Sigler, Governor of Michigan, and remarks were made by Mrs. Allen B. Crow, president of the Michigan Federation; Mrs. Frank Coolidge, Local Biennial Convention Chairman, and responses by the National President and Mesdames Sokoloff, Jardine and Ober, past National Presidents. Mrs. Ada Holding Miller, Program Chairman was introduced and announced the special music to be presented. First on the list, the Wayne University Concert Band ably conducted by Graham T. Overgard of the U.S. Air Corps, gave brilliant and forceful readings of scores ranging from Weber and Smetana to Prokofieff and Shostakovitch, not forgetting Morton Gould, Richard Wagner and John Philip Sousa—a comprehensive array.

Auditions Winners Heard

One of the main interests of the evening lay in the announcement by Ruth M. Ferry, National Chairman, of the Young Artists Winners of the 1947 Awards. On their introduction, Mrs.

(*Continued on following page*)

MRS. ROYDEN J. KEITH,

of Chicago, newly elected president of the National Federation of Music Clubs, is a seventh generation New Yorker by birth. After studying piano and organ and conducting a church glee club, she entered a vocal career, making her debut as a contralto at Town Hall, New York. As Marie Morrissey, she appeared widely as recitalist, soloist with leading orchestras and at festivals in Cincinnati, Evanston, Ill., and Bethlehem, Pa. She served as president of the Illinois FMC, 1940-4; in 1943 was elected to the National Board of the Federation; has been vice-chairman of the State and District Presidents Council, Finance and Budget Chairman, By-Laws Revision Chairman, and member of the Executive Committee. Mrs. Keith was president of the Chicago Woman's Symphony, 1937-9; is vice-president and Finance Chairman of the Three Arts Club of that city, and during the war was president of the Auxiliary Ambulance Corps of Illinois. She has been vice-president of the Choral and Instrumental Music Association of Chicago; is a member of Chicago Alumnae Chapter, Mu Phi Epsilon; Women's Committee, Chicago Orchestral Association; Arts Club, and Musicians Club of Women, both of that city; the Illinois Opera Guild; American Society of Musicians; Arts, Sciences & Professions, Inc., and Society of Arts and Letters.

NEWLY ELECTED OFFICERS OF THE NATIONAL FEDERATION OF MUSIC CLUBS.

Seated, left to right, Mrs. Fredrik Marin, East Lansing, Mich., Treasurer; Mrs. Ada Holding Miller, Providence, R. I., Executive Vice-President; Mrs. Royden J. Keith, Chicago, President; and Mrs. C. Arthur Bullock, Canton, Penna., Recording Secretary. Standing, left to right, Mrs. R. A. Herbruck, Dayton, O., Vice-President, Northeastern Region; Mrs. A. A. Coult, Nashville, Tenn., Vice-President, Southeastern Region; Mrs. Ronald A. Dougan, Beloit, Wis., Vice-President, Central Region; Mrs. Ralph A. Comstock, Pocatello, Ida., Vice-President, Western Region; and Mrs. Erwin C. Thompson, Madison, Wis., Historian.

FURTHERANCE OF OUR MUSIC IS THEME AT

LUNCHEON GROUP.

Left to right, Martha Golt, Canton, Ga., American Music Chairman of the NFMC; Edgar Guest, American poet; Mary Howe, composer; Mrs. Guy Patterson Gannett, retiring President of the NFMC; Mrs. Fredrik Marin, Treasurer of the NFMC; and Gizi Szanto, Detroit pianist. The table décor was red, white and blue.

(*Continued from page 5*)

Gannett presented to Joan Brainerd, lyric soprano of Hamden, Conn., and to William Masselos, pianist of New York City, the $1,000 cheques given for first place in the Contest.

Miss Brainerd, accompanied by Margaret Mannebach, sang five numbers; among them the Mozart Alleluia, the aria from Charpentier's Louise and Hageman's Miranda. The soprano's voice is of a sweet, clear quality. Her greatest asset lies in the exceptional artistry with which she delivers her songs. This is the more marked since it was stated that her experience had been in radio and municipal operetta chorus.

William Masselos, who has been heard in recital in the Metropolitan area, played acceptably after his taxing journey and the long delay before his appearance. He chose the E Flat Rhapsody of Brahms and two Chopin pieces, Berceuse and D Minor Prelude, which were applauded by his hearers.

Industrial Music Stressed

It was appropriate that demonstrations of several kinds of Industrial Singing Groups and discussions on the use and availability of industrial music should be displayed for consideration in Detroit, a city offering possibly the most notable field for industrial research. The trend towards better production has brought new ideas and new methods into being by combining art and industry for increased efficiency.

By-passing the discussions on solution of problems of fatigue, use of leisure, speed and pick-up, the important questions and answers of the day were amply illustrated by the singer-organizations, all excellent but differing widely in musical approach and program material. Heading the list was the Chevrolet Glee Club with David B. Redwood as conductor, at their best in straightforward songs, Brothers Sing On, by Grieg, Romberg's Stouthearted Men, the Battle Hymn of the Republic. Paired with them was the Dow Male Chorus of Midland, Mich., directed by Theodore Vosburgh with accompanist Robert Moss, in a distinguished and selective group including Arcadelt's Hear My Prayer, the delightful May Day Carol (Old English) arranged by Deems Taylor, also Handel's Hallelujah Chorus, a Tchesnokov anthem and lighter chantys and folksongs.

The afternoon brought the Home Talent Choruses, those appearing in Case Technical High School including the Faulk County Chorus, directed by Parry Clifford, with Mrs. Clifford as accompanist, the group coming from Cresbard, S. D., having worked for two years to finance the trip, and who sang their folk material engagingly; the Tippecanoe County Home Economics Chorus, famous as "The Singing Mothers of Indiana," led by Albert P. Stewart, with William Luhman at the piano, which gave with commendable tonal style works by Hadley, Cadman, Cole, Beach and others; and the Tuesday Musicale Chorus of Boise, Ida., led by Hazel Weston, with Ruby Ames accompanist, and two able soloists, Lois Barton Chaffee, mezzo-soprano, and Armita Matthews, lyric-coloratura soprano. The last group gave excellently works of Bach, Lie, Holst, Weinberger and others.

Samuel Sorin, pianist (Young Artist Winner 1939), concluded the afternoon's music with some good instrumental work beginning with Bach's D Major Organ Prelude and Fugue (Busoni) and the five quaint numbers from Bartok's Mikrokosmos. Mr. Sorin also played to an ovation. The Fountain of the Acqua Paola by Griffes and the melodious Strauss-Tausig setting of Man Lives But Once.

"FOOTING IT FEATLY"

convention social hour, the retiring president of the Federation, Mrs. Guy Patterson Gannett (at left), is partnered by Gunnar Karlstrom; and Mrs. Royden Keith, the new president, right, with Forrest Thornburg, of Phoenix, Ariz., National Dance Chairman of the NFMC.

Banquet Night Brings Gifts and Glamor

The conventionites gathered with unabated enthusiasm for the Biennial Banquet program. The session lasted from the greeting by Hon. Edward J. Jeffries, Mayor of Detroit, at 8:30 until approximately 12:45. The audience stayed, liked everything and only went reluctantly homeward when reminded by Mrs. Gannett, presiding, of the inexorable 8:30 a.m. call to order.

Speaking at the banquet, Dr. Howard Hanson stated, "I feel deeply that we stand now at the crossroads in the development of an American culture and that what happens in the next few years, or even in the next few months, will determine whether or not we shall make a creative contribution to music."

Louise Lackland, contralto, Young Artist Winner, 1941, with Miss Mannebach accompanying, was the evening's soloist, delivering with interpretive ability and warm-hued voice songs of Sibella, Strauss, Lane-Wilson, Carpenter and Coleridge-Taylor. At a very late hour the piano-duo, Arthur Whittemore and Jack Lowe, came on stage to delight their auditors with splendid playing of the Moussorgsky Coronation March (Boris Godunoff), the lovely E flat sonata (designed by Bach originally for flute and clavichord), Variations on the Paganini Caprice by Liszt (revised by the pianists) and many encores.

Putting informality and fun into a formal banquet was aided by a little *ad lib* period when in a congratulatory spirit, gifts were presented and exchanged and officials of war work years were cited for achievement.

American Music Day Held

The music portion of the heavy Wednesday schedule introduced two praiseworthy Michigan Chorale organizations at the morning sessions: the Wyandotte Chorus, H. Lisle Lyon, director, singing Spirituals and Let All My Life Be Music (Charles Gilbert Spross), and the Symphonic Singers of Stout Institute Menomonie, with Harold Ray Cooke conducting vocalists and the Stout String Ensemble in sacred anthems by Martin Shaw and Deems Taylor; in the Mississippi Suite of Ferde Grofe with Irving Behm, baritone soloist; and the unique Mardi Gras for choir and orchestra, with lyrics by Frank Huntly, and choral arrangement by Harold Cooke.

During the prolonged American Day luncheon party, the joint-Artist Winner of 1941, Eula Beal, contralto, sang with lovely tone, fine diction, and artistry songs by American composers which rate enumeration here. These were High Flight, by John Sacco; Ann Street and In Summer Fields by Charles E. Ives; Paul Creston's fine Psalm XXIII; Hageman's Music I Heard with You; John A. Carpenter's warmly melodic When I Bring You Colored Toys; Malotte's atmospheric Upstream. As encore, the singer used one of the omitted numbers of her group, Samuel Barber's quietly thrilling song A Nun takes the Veil.

Despite the late afternoon hour and the overlapping American Music Program at Music Hall, the greater part of the audience stayed to hear and applaudingly demand extra numbers from Coleman Cooper's deservedly famous Apollo Boys Choir of Dallas, Texas. Once again these lads, singing like clear-voiced young larks, presented a diversified, high-grade program of all American works. Selected for especial notice were Charles Haubiel's Madonna and Fay Foster's In the Carpenter's Shop with Eula Beal's warm voice giving the effect of a cello obbligato to the closely-woven harmonies of the choir. Other pieces well-rendered were Glory to God, by Mrs. Crosby Adams, The Hour by the late Bertram Fox and Florence Golson's A Spring Symphony. Bert Hallock was the able accompanist.

Over at Music Hall, the Philomel Singers continued the exposition of our native song-art. Under the direction of R. C. Kendrick, with John Hopper, accompanist, they sang Elinor Remick Warren's We Are the Music-Makers, written for and dedicated to the chorus; works of Cadman, Clokey, Harvey Enders, Jorgensen. White Swans, by Gustav Klemm; a Tiny Seed Became a Shrine, by William Coburn, were especially pleasing. Helen Fenton Hopper played the violin obbligato for The Wish, by Cadman. New England College, N. H., sent over the G.I. Glee Club, which gave a riotous delivery of Dry Bones (arr. Gerhart) and I'm a Baptist (arr. Dane & McColl). Kenneth Jewett was the director, and Gertrude Joseffy Chase accompanist. From State Teachers College, Frostburg, came the Maryland Folk Singers, directed by Maurice Matteson with accompanist Linda Cain, in sweet-voiced airs of the Mountain and Mining Regions. Soloists were Berry Wilson, Robert Smith, George Menser.

1947 YOUNG ARTIST WINNERS of the National Federation of Music Clubs: William Masselos, 26-year-old pianist of New York and Joan Brainerd, 22-year-old lyric soprano, of Hamden, Conn.

Jacques Abram, 1937 Young Artist Winner, interspersed his excellent piano group of Bach, Chopin and Guarnieri with Americana by Kennan, Gershwin and Villa-Lobos.

At the conclusion of the splendid American Composers Forum (reviewed elsewhere) the Dupré Victorian Choir of Detroit was led by Marvin Dupré in fine singing of hymns and spirituals. Dorothy Thurston accompanied.

World Premiere of Powell Symphony

After a short introductory address by conductor Karl Krueger, the intent audience in Music Hall heard the first performance of John Powell's American Symphony based on folk-music. This monumental work, commissioned by the Federation in 1932, is the output of 15 years of study and analysis of American folksong, its roots, derivatives and developments. Analysis of the Symphony's structure is included in an interview with the composer contained in the Silhouettes department in this issue.

The Detroit Symphony Orchestra presented the four-part work in a manner indicative of earnest preparation; much of the playing was admirable and held moments of climactic impact and tonal beauty. However, in this first hearing, the instrumentalists, the majority of whom are justly celebrated for virtuosity and musicianly standing, played tentatively, a bit on the "careful" side, as though feeling their way and not entirely sure of the composer's intent. Enough of the tremendous scope, intricate structure and appeal of the Symphony was revealed to arouse an ovation for conductor, composer and orchestra together with a unanimously expressed wish to hear the work again and often. Mr. Powell has summoned to the stage for a bow by the vociferous demand of his audience.

The second half of the concert brought Dohnanyi's Hungarian Suite, also a folk music study of colorful sort.

Back at convention headquarters in the Book-Cadillac Ballroom old square dances and reels, typical of three centuries of fun and frolic, brought the strenuous American Day to a gay close

[*Convention photos by Snuffy Magill, except banquet picture, which is by the Book-Cadillac Hotel.*]

NFMC BIENNIAL; CONCERTS FEATURE U. S. WORKS

—Alfred T. Harde was the Caller for the dance figures.

Grand Opera Goes "Native"

Thursday, Opera Day, brought undiminished enthusiasm from the music devotees and another series of dramatic, wide-ranged programs.

Baldwin-Wallace Conservatory (Berea, Ohio) took the stage at the morning session, demonstrating the adequate and serviceable projection of operatic excerpts for club presentation. Under direction of Leonard Treash, the Workshop ensemble held the interest of their auditors, not only visually, but with good vocal production. Several of the voices showed unusual promise.

Ida Krehm, pianist, scheduled to appear at Mrs. John McClure Chase's Life Members Luncheon, was transported, by request of the audience, to Music Hall auditorium for the afternoon program. The Life Members Luncheon was a gala, intimate affair attended by several hundred delegates, wearing still more beautiful hats than previously viewed. Awards were made honoring individual members and State groups; others announced gifts, scholarships and prizes, and introducing new Life Members, 14 of whom were named at this session.

Afternoon at Music Hall

Besides Miss Krehm's musicianly playing of the Chopin F major Ballade, and works of Debussy and Infante, the Birmingham, Ala., Choral Ensemble was heard in a scene from Cavalleria, with Harriet Mortimer Toomey as Santuzza, Gertrude Heinz Greer, Director, Edith Mirchell, accompanist. The voices were excellent. Later, the group sang a Carmen excerpt with Nan Merriman as soloist. Miss Merriman, gorgeous in a gown of silver-gray French velvet, and singing with fluent, soaring tone, accomplished the feat of five major arias at one stretch and was applauded to the echo.

The opera program concluded with the Baldwin-Wallace Conservatory Opera Workshop's delightful presentation of The Old Maid and the Thief by Gian-Carlo Menotti. Lyric-dramatis *personae* were well-chosen and vocally adept: Miss Todd, Mary Anna Essel; Miss Pinkerton, Joan Wischmeyer; Laetitia, Arlene Ferver; Bob, Oscar McCullough. With William Mandle and Harriet Wagoner at the piano and Leonard Treash, directing, this was again a good showing of student-artist work.

Opera Continued with Quartet Soloists

The well-attended dinner parties of Sigma Alpha Iota, Mu Phi Epsilon, Delta Omicron, at the Statler were hurried through so that the members might reach Music Hall for the Opera Concert. Four Federation Young Artist Winners were heard, Paula Lenchner, soprano, 1945; Metropolitan contralto Margaret Harshaw, 1935; Edward Kane, tenor, 1933; Robert Weede, Metropolitan Opera baritone, 1927. Ruth Bradley, Mu Phi Epsilon, was the accompanist. Familiar arias and duets were offered, concluding with a good rendition of the Rigoletto Quartet. Gracious, warm vocalism was displayed by Miss Harshaw in O Don Fatale. Mr. Weede scored with his interpretation of the Nemico della Patria from Andrea Chenier and Mr. Kane revealed the reasons for his audience popularity in E Lucevan le Stelle (Tosca) and the favorite Le Rêve from Manon. Miss Lenchner confined her contributions on this occasion to ensemble singing, in which the warm clarity of her high range was telling.

United Nations Session and Elections

With polls opening, Committee and Division Reports and the address list growing heavier, the music events in equal ratio, the unbeaten, untiring Conventionites kept an armada of taxis busy between the Book-Cadillac, the Statler, Music Hall and the Detroit Conservatoires, schools and churches. Worked in with the race group-singing were short recitals with emphasis on Liturgical and Church Anthem music.

In the forenoon, the Temple Beth-El Quartet of Detroit offered rare Hebraic song and Service settings. Soloists were Florence Wenzel, soprano; Margit Kormendy, contralto; James Richards, tenor; Cyril Wezemael, baritone. With James H. Tickton, Organist and Director, presiding at the Hammond Organ, the taxing music of Helfman, Saminsky, Bilder, Goldstein, Stark was splendidly performed. Special comment was made on Dr. Tickton's revisions of the Lewandowski compositions.

Also heard in pleasing anthems was the Choir of Birmingham, Ala., Southern College directed by Raymond Anderson. The wide range of their adaptability was evidenced with equal accuracy and good tonal quality in Palestrina and Gluck and in Arensky's Hymn of Praise and Randall Thompson's fine Alleluia.

The color scheme brightened with the arrival on stage of the Polish Echo Chorus from Chicago. George Kalmus, director, led his gaily costumed ensemble in Chesnokoff's Sanctus, and an excerpt from Halka, by Moniuszko.

Wearing Aztec costume, and authentic head-dress reputedly about 600 years old, Irma Labastille, folk-singer and lecturer, provided weird vocal and rhythmic examples of primitive song and current street-cries, also reviewing the primitive art of the Amazon country, Peru, Argentina, Chile, Brazil. From her centuries-old island home near Haiti, Mme. Labastille brought a fragment of the forbidden Voodoo ceremony.

Quite a good vocal group was the following Serbian Singing Society Ravanica. The attractive conductress, Etheleen P. Adams led her forces well in Binicki's Cherubic Hymn, Bajic's Mornarska Pesma and her own Folksong Medley.

International Night

The long, impressive discussion panel of the late afternoon and the important electoral meetings did not make any perceptible dent in the attendance at Music Hall where Dr. W. Lloyd Kemp conducted the Orpheus Club of Detroit and Raya Garbousova, cellist, and Ramon Vinay, tenor, of the Metropoltian Opera were featured soloists. The cellist played with especially beautiful tone in her sustained, legato passages. Technical skill was superlative in the Scriabin Poeme and in the flexible Dance Capriceuse of Arensky. Erich-Itor Kahn was assisting artist at the piano. Vinay showed his full-bodied voice at his best in his added aria, the Ridi, Pagliaccio, which won rounds of applause. Marcel Frank was a forceful accompanist.

MOZART OPERA SUNG BY YOUTHFUL ARTISTS.

Bastien and Bastienne, early work of the master, was performed for the convention guests by the Columbus, Ohio, Boychoir under Herbert Huffman, its director.

Past Presidents' Frolic

Past Presidents' Frolics may ebb and flow but nothing can prevent four gentlemen of musical urge from getting together and blending their voices in harmonies with emphasis on minor seventh chords and the possibilities of passing notes and the augmented sixth! Singing the old, back-alley tunes and clever new ones were the Clef Dwellers, of Oakland County, 1946 International Finalists (Messrs. Wischeart, Hannah, Johnston, Bauer); the Acoustical Persecution Four, Jackson, Mich. 1946 State Champions (Hodgebloom, Breitmayer, Comstock, Foster); the Harmony Halls, Grand Rapids, 1944 International Champions (Gaikema, Razenberg, Ray and Gordon Hall). Despite a rival quartet hastily set up by the Past-Presidents and led by Mrs. Frank Coolidge, the gentlemen emphasized with rafter-ringing notes or meltingly sweet persuasion that Barber Shop Quartets are probably here to stay! It was with regret that we left them, but Saturday loomed ominously and the accent was to be on Youth at 9:30 a.m. in Music Hall.

Junior Programs and Mozart Opera

Junior scholarship winner in the violin class, Robert Menga, Sylvia Zaremba, young concert pianist, Julian Patrick, baritone winner in Great Lakes Student Contest, were the soloists. The fact that all were exceptionally gifted makes individual comment unnecessary.

The Wisconsin School of Music String Orchestra played with good tone and interpretative response Samuel Barber's Adagio and the Variations on a Tchaikowsky Theme by Arensky. The resourceful conductor was Marie A. Endres.

Long-awaited, amusingly different and solid musically was the performance of Bastien and Bastienne, Mozart's one-act comic opera, as done by the Columbus Boychoir with costume and action. It proved to be a riotous success. Equally commended were the cast, Jimmy Ahl, Dick McClure, Blair Reardon; the music director, Herbert Huffman; dance director, Stella Becker, accompanist, James Savage; costumer, Mrs. C. E. Blanchard. Special credit went to the lads for their management of wigs and robes!

At the School and College luncheon in the Statler Ballroom, the charming voices of the Bedford High School Vocal Ensemble lightened the formal address-discussion period. Howard Love was director of the group with Edith Buchanan, accompanist.

Leaning towards the sacred choral field were the two ensembles heard in the afternoon's half-hour of music at the Book-Cadillac Federation Business Ses-

(*Continued on page* 13)

SCENE AT THE CONVENTION BANQUET

NEW YORK CONCERTS: "Pops" Begin Second Year

Carnegie Hall

"Pops" Launch Second Season

The second season of the Carnegie "Pop" concerts was launched on May 1, with David Broekman ably directing the 65-piece "Pop" orchestra. Robert Merrill, Metropolitan Opera baritone, and Eva Likova, Czechoslovakian soprano, were the soloists. In excellent voice, Merrill was feted enthusiastically, particularly after his singing of Wolfe's De Glory Road. Equally effective were his operatic arias by Gounod and Giordano, and operetta selections by Kalman and Lehar.

Miss Likova's voice was heard to best advantage in Puccini's aria Un Bel Di, from Madame Butterfly, which she repeated as an encore. She did not fare so well in the arias of Smetana and Mozart, having a general tendency, perhaps because of nervousness, to sing consistently *forte*, disregarding the finer subtleties of nuance and interpretation.

W. A. T.

Barzin Closes Season

Leon Barzin and his National Orchestra Association closed their season with a concert on April 21.

The Weber Overture received a carefully shaded interpretation and Brahms' Fourth was heard to good advantage even compared with the readings from the great and established orchestras.

Nicolai Berezowsky's Concerto for Harp and Orchestra makes use of every possibility of this difficult solo instrument, and Mr. Salzedo, excellent artist that he is, showed himself the undisputed master of his medium. The work has traces of Russian folk music and dance rhythms and is pleasant to listen to, without being difficult to understand. Mr. Salzedo contributed a composition of his own: Scintillation, a showpiece exhausting every technical and musical aspect of the harp.

Bernard Wagenaar's Feuilleton is an attractive orchestral piece with delicate harmonic elements cleverly mixed with rhythmical finesse.

The National Orchestra Association can be proud of results this season and look forward with confidence to its next year's activities. H. W. L.

Zenon Tuczynski's Recital

The talent of Zenon Tuczynski does not belie his thirteen years, it confirms them. In his debut on April 22, Master Tuczynski did as well as might be expected from any 13-year-old who has practiced long and conscientiously under firm guidance but without the insight of genius and/or maturity. The program, carefully considered to suit the talents of a less mature artist, ranged from the French Suite in G major of Bach through the Rondo Capriccioso in E of Mendelssohn and included works of Levy, Von Henselt, Moszkowski, Beethoven, Chopin, Paderewski and Debussy. A. L.

College Choirs in Mozart Requiem

A program of high musical value was given on April 25 by the Williams Glee Club, Bennington College Chorus and the Dessoff Choirs. The first half was devoted to seven works by Jacob Handl (known also as Jacobus Gallus), a 16th century writer little heard today. Most of works were conducted by Robert G. Barrow (hymn Media Vita; the motets Planxit David; Regnum Mundi, and Pueri, Concinitem, the latter two for female voices and Fratres, and Surrexit Christus, for male voices) and the same composer's Mirabile Mysterium, for mixed choir, was sung by the Dessoff group under Mr. Boepple. The latter led the Mozart Requiem with a fine sense for style. The choral tone was ample and warm, and attacks and pitches generally good. The soloists were Jean Carlton, soprano; Mary Davenport, contralto; William Hess, tenor, and Paul Matthen, baritone, with an assisting orchestra of some 60 players. The soloists were praiseworthy for their ardor and devotion, if the technical results were not always perfect. The audience was an appreciative one. R. M. K.

Phila. Bach Chorus in Verdi's Requiem

The Philadelphia Bach Festival Chorus, under the direction of James Allan Dash, presented Verdi's Requiem Mass April 26. The operatic demands of the requiem make voices of clarity and projection quality a necessity to successful performance. That there are also requirements of exceptional musicianship and an underlying liturgical sensitivity doubles the ratio of hazards for the soloists. The Chorus being involved for the most part with straightforward singing of fortes or piannissimos, as indicated by score, did an excellent job, responding accurately and with an inspiring enthusiasm to the dynamic beat of the leader.

The eminent soloists were Stella Roman, soprano; Karin Branzell, contralto; Torsten Ralf, tenor; Nicola Moscona, bass. Singly and in ensemble, these experienced artists displayed vocal equipment of fine quality used variably. There were moments of superb singing and others when there were noticeable fluctuations in unity and pitch. However, the scale tipped definitely to the superior side, and the performance as a whole was exciting and pleasurable. B. G.

Inez Bull, Soprano

Inez Bull, soprano, sang with clear, long-ranged voice and excellent technical control in her recital, April 19. The lengthy and comprehensive program featured florid airs of the 17th and 18th century including the Carey Pastorale and Mozart's Batti, Batti, from Don Giovanni. Other arias were the Depuis le Jour, from Louise and the Lakme Bell Song. Among the English numbers were two of the singer's own compositions, Another Spring and Let Freedom Ring. Arpad Sandor was the accompanist.

M. C.

Francis Flanagan, Violinist

Francis Flanagan, violinist, with the able keyboard assistance of Alfred Stobbi-Stohner, gave a program in Carnegie Hall on April 27. In a list by Veracini, Wieniawski, Field, Burleigh, Crowther, Juon and a Handel arrangement by Hubay and a de Falla piece arranged by Kochanski, the artist played pleasantly and with musical feeling.

D. B.

Horowitz Concludes

Before a capacity audience overflowing the stage, Vladimir Horowitz gave his final recital this season on April 28. With a list of works by Scarlatti, Beethoven (Moonlight Sonata), Kabalevsky (eight Preludes) Chopin, and Liszt he excelled himself, receiving from his audience ovation after ovation. Munificent with encores Mr. Horowitz offered as his last his own adaptation of Mendelssohn's Wedding March from Midsummer Nights Dream, a difficulty-studded superarrangement of Liszt's piano transcription after which the enthusiasm of his listeners knew no limits. But, Mr. Horowitz declined to play more, and his admirers had to leave looking forward to next season's Horowitz-recitals.

H. W. L.

Stell Andersen Returns

Stell Andersen in her recital on April 29, proceeds of which went to the Tribune Fresh Air Fund, again gave evidence of her immaculate taste and deep sincerity. She commands a reliable technic and, though not at all planning sensational surprises in her interpretations, gives the works she plays their due. Of particular charm was her reading of Mozart's C major Sonata, in which she showed all the convincing qualities of her art to best advantage. The more astounding was the manner in which she made the Prokofieff Sonata No. 7 part of her artistic style. There was nothing of the usual aggressiveness with which the work is frequently played, but it was a warm reading which revealed the score from many new aspects. The program further contained Etudes—two each—by Chopin, Jelobinsky and two charming ones by Virgil Thomson, and smaller pieces by Grieg. Rachmaninoff, and Stravinsky. Miss Andersen won warm acclaim which she acknowledged with encores.

H. W. L.

Town Hall

Witzinger in Solo List

Felix Witzinger gave a piano recital on April 21, beginning with Haydn's Sonata in E flat major and continuing with the Schubert "Wanderer" Phantasie, Honegger's Le Cahier Romand, Debussy's Reflets dans l'eau, Chopin numbers and the Prokofieff Sonata No. 3 in A minor, Op. 28 (from an old notebook—sketched in 1907, finished in 1917). In this wide variety of styles, Mr. Witzinger revealed a notable keyboard talent, technically polished and full of fresh, vibrant feeling. The high point of the recital was perhaps the Schubert composition, where romantic poetry had full sway. D. B.

Bolotine Plays Spohr Concerto

Leonid Bolotine, violinist, in recital on April 22 displayed artistry in a program both demanding and appealing. In the Bach G Minor Sonata he played with impressive style and execution. The Spohr Concerto No. 9 in D minor had a high degree of intelligence and lucidity, and musicality and perception were present in numbers by Brahms, Paganini and Ravel. The able accompanist was Jascha Zayde. L. J. G.

Serly Begins String Orchestra Concerts

A series of concerts, with a string orchestra of 24 conducted by Tibor Serly and sponsored by song writers, arrangers and radio conductors, was begun on April 24. The initial program listed, for the orchestra, Mozart's Adagio and Fugue in C minor; "Cat's Fugue" by Scarlatti-Kramer; Sonata Concertante by Mr. Serly; Richard DuPage's Missouri Suite; and arrangements of Mr. Serly of a madrigal by Gesualdo and pieces of Debussy, Bartok, Kern, Wieniawski and Johann Strauss. Miklos Schwalb, pianist, the assisting artist, played Bach's Piano Concerto in D minor and another Serly arrangement, that of the Paganini-Liszt Caprice No. 17 in E flat. The concert was rewarding for its interesting program content and for the vitality and musicianship of all concerned. B. G.

KENNETH KLEIN,

manager of the Town Hall's concert department since 1933, was elected vice-president of the Town Hall, Inc., at the regular April meeting of the board of trustees, it was announced by George V. Denny, Jr., president. Mr. Klein will continue to head the concert department and will have supervisory responsibilities for Town Hall's public relations and promotion. (Photo by Toppo.)

Mariko Mukai Impresses

Mariko Mukai, soprano, on Saturday afternoon, April 26, showed herself an astounding and able singer in her New York debut recital. Her voice is high, crystalline and invariably true, her interpretation feminine and appealing. The only possible adverse comment is on the occasional lack of volume required in a very few numbers. The even clarity of her recitative is a delight; so is the satiny smoothness of her cantilena. But the outstanding virtue of her singing is the sureness, ease and expressiveness of her coloratura passages, although she does not seem to have special recourse to works displaying such features. Sometimes, as in a Gretry number, the delicacy of the fioriture was like a series of lace-like, shadowy effects over the rich main fabric of her song. Brooks Smith, at the piano, was perfectly en rapport with the recitalist, and Edward Powell played two flute obbligati admirably. T. P.

Selma Mednikov, Pianist

Selma Mednikov, pianist, appeared in a recital on April 26 presenting the following program: Scarlatti's Sonata in A Major and the Scarlatti-Tausig Pas-

(*Continued on page* 21)

REID NIBLEY

Pianist

TOWN HALL DEBUT, FEBRUARY 1947

Made promising debut . . . expressive readings . . . rounded technique and style.
N. Y. World-Telegram, Feb. 24, 1947

Fluent technique . . . The playing . . . was clean cut . . . careful in phrasing and in use of the pedal. Power and brilliance in the final fugue of the Brahms-Handel offering. *N. Y. Times, Feb. 24, 1947*

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Suite 701, 119 West 57 St., N. Y. 19, N. Y.

THE DANCE: Ballet Theatre in N. Y. Season

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

With the opening performance of Ballet Theatre at City Center on April 28, it was quite evident that the art of ballet is still very much alive—a fact that many were beginning to doubt because of what we have been seeing in New York this last winter. A well-balanced program—Les Sylphides, Romeo and Juliet, Nutcracker Pas de Deux and Interplay—was presented and all the dancers were literally on their toes.

Les Sylphides, with Alonso, Fallis, Chase and Youskevitch, was one of the best integrated performances seen in New York in many seasons. Alicia Alonso danced with complete purity of style and softness. Youskevitch, of course, partnered her beautifully and danced his own solo with his usual aplomb. Barbara Fallis, too, danced exceptionally well. There was a lovely, easy flow in her movement. Lucia Chase's Prelude, a bit stiff, was the only weak spot of the performance. The corps de ballet was excellent. Not only was there perfect unison in the actual dancing but the mood was retained throughout.

Romeo Again Impresses

Romeo and Juliet is one of the great works of our day. With the current cast—Nora Kaye, Hugh Laing and the choreographer, Antony Tudor, as Juliet, Romeo and Tybalt, respectively—the sumptuous but tasteful sets and costumes of Eugene Berman and the Delius score, it is a magnificent synthesis of drama, dance, art and music. There were some usual first-night backstage slips and the music might have been taken just a shade faster but, withal, it was completely absorbing. Laing has recovered from any ill effects of his Broadway excursion, and he brings an exciting dramatic intensity to his Romeo. Nora Kaye now has full grasp of the role of Juliet and projects the characterization with warmth and skill. In the lesser parts, Jack Miller (Montague), Donald Saddler (Capulet), Fernando Alonso (Mercutio), Erik Kristen (Benvolio), Dimitri Romanoff (Friar Laurence), Dick Beard (Paris), Maria Masolova (Lady Montague), Barbara Cole (Lady Capulet), Frances Rainer (Nurse to Juliet), and Diana Adams (Rosaline) all did well.

The Pas de Deux, with Alicia Alonso and Igor Youskevitch, brought the usual wild applause. And for a good reason, as it was not only a brilliant, but an artistic achievement. However, this particular excerpt from Tchaikowsky's Nutcracker Suite is the least exciting and the most uninterestingly choreographed of the many used as divertissements.

The evening closed with a spirited performance of Jerome Robbins' Interplay. The dancers were John Kriza, Tommy Rall, Fernand Nault, Fernando Alonso, Melissa Hayden, Paula Lloyd, Muriel Bentley and Ann Cheselka. This ballet wears the best of the Robbins works to date, and can boast of one of the best contemporary musical scores in the repertoire. It was composed by Morton Gould; this was the ballet originally created for Billy Rose's Concert Varieties. John Kriza and Melissa Hayden danced the Pas de Deux with just the right quality of mood and movement while Tommy Rall did a good job of the role created by Harold Lang.

Dim Lustre Revived

On May 1 Antony Tudor's Dim Lustre was seen for the first time since 1944. It is a smartly set ballet to the Richard Strauss Burleske for piano and orchestra. The work was originally created for Ballet Theatre in 1943 and was then presented at the Metropolitan Opera House. The general idea is "a whiff of perfume, the touch of a hand, a stolen kiss release whirls of memories which take the rememberers back briefly to other moments and leave them not exactly as they were before." The "rememberers," as in the original performance, were Hugh Laing and Nora Kaye. Dancing and acting stunningly, all in white, they hold the center of the stage most of the time as the principal figures. Other couples weave in and out, on and off the stage, in various intricate patterns. Secondary roles were expertly handled by Rall, Hayden and Tudor himself.

Due to certain mirror effects, the lighting for Dim Lustre is particularly tricky and plays an important part in the success of the ballet. Unfortunately there were plenty of slips. With added performances the work will undoubtedly run smoothly and take its place as one of the better ballets in a repertoire already distinguished by many fine works.

Why Three Virgins and a Devil is still in the repertoire is a mystery. Following Dim Lustre it impressed as a very shabby affair. De Mille's humor here is too obvious, there is no particular dance interest, nor is there imagination in the conception of the idea. The work is shallow, vulgar and boring. On this occasion it was performed by Muriel Bentley, Lucia Chase, Shirley Eckl, Eric Braun and Erik Kristen.

IGOR YOUSKEVITCH
in a solo variation from Tchaikovsky's Nut Cracker, with the Ballet Theatre in its New York season.

Below-par performances of Les Sylphides and Interplay were the first and last numbers on the program.

Rall in Helen of Troy

Tommy Rall replaced Igor Youskevitch as Paris, in Helen of Troy, at the May 4 matinee. Rall is developing into a highly competent all-around dancer. On what appeared to be short notice, he handled the role with quite a bit of finesse. One fault that should be remedied as soon as possible is his tendency toward dancing with relaxed shoulders. It may be that he is overworked and needs a rest but in the meantime he is beginning to look round-shouldered. Diana Adams is the most successful Helen to date. This labored ballet actually takes on new life with her in the part. She is fresh, beautiful, and is strong technically. Kriza does as well as can be done with the part of Hermes and the work as a whole seems to have been doctored up a bit. Much more will have to be done to make it really acceptable, however.

The program opened with Les Patineurs, danced by the usual cast, and was followed by a better than average Peter and the Wolf. Narrated by Lucia Chase, the important parts are taken by F. Alonso (Peter), Hayden (Bird), Barker (Duck), Fallis (Cat), Herbertt (Grandfather), Braun (Wolf) and Saddler (First Hunter).

To conductors Max Goberman and Ben Steinberg goes the credit for the best ballet orchestral accompaniment of the season. With the exception of the Strauss Burleske, with Marcel Hansotte at the piano, which obviously was not adequately rehearsed, the performances have been good.

Dance News

Nana Gollner, Paul Petroff and Ballet Intime are now being presented by S. Hurok. Just what the "and Ballet Intime" includes is not made clear in the announcement. . . . Dvora Lapson gave a concert of Jewish dance and folklore at the Barbizon Plaza Theatre on May 4. She was assisted by a Dance Group, Ilsa Reis, soprano, and Pola Kadison, pianist. . . . Gwyn Ferris, a dance mime, gave two programs at the Studio Theatre—April 27, and May 4. Miss Ferris is also a painter and recently had a one-man show at the Norlyst Gallery called "Paintings of the Modern Dance."

La Meri presented an all-star program which closed the first season of the Young Artists Series at the Ethnologic Dance Center. The guest artists were Josefina Garcia, Leticia, Saki, Cebyn Dwajty Maufaunawy, Alix Taroff, Aldo Cadena and Teresa Zayas, Tai Ai-Lien, Ira Ari, Roy Marshall, Florence Zamora and La Meri's Company.

STADIUM CONCERTS NAME CONDUCTORS

The Stadium Concerts, Mrs. Charles S. Guggenheimer, chairman, will celebrate its 30th anniversary this summer. The eight-week season will open Monday, June 16, and close Saturday, Aug. 9. There will be five concerts weekly—Monday, Tuesday, Wednesday, Thursday and Saturday. In case of rain the Thursday and Saturday programs go over to the next night. As in the past the orchestra is that of the Philharmonic-Symphony Society of New York.

The first four concerts will be under Pierre Monteux, conductor of the San Francisco Symphony. He will be followed by Alexander Smallens and Leonard Bernstein; Dimitri Mitropoulos, head of the Minneapolis Symphony, will present two concert performances of Puccini's Madama Butterfly with Eleanor Steber. During the sixth and seventh weeks the Stadium will introduce conductors new to its public, including Hans Schwieger, director of the Ft. Wayne Symphony, who, previous to his Stadium engagement will conduct the NBC Symphony; Bernard Herrmann, American composer, who has appeared as CBS symphonic conductor and scored major films; and the young American, Richard Korn, personal pupil of Koussevitzky at Tanglewood, who has been assistant conductor with the National Orchestral Association and the New York City Center Opera, directed the Boston "Pops" and recorded for Victor.

Popular Saturday nights are scheduled: a Viennese Evening under Robert Stolz with Margit Bokor and Emanuel List; an Italian Night under Alexander Smallens, with Jan Peerce and Giuseppe de Luca; a Romberg Night; and a program under Paul Lavalle.

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RADIO, TELEVISION

By William A. Taylor, *Radio Editor*

Marking Decade On Air

GUS HAENSCHEN DIRECTS THE ORCHESTRA

for Tenor Bill Perry at a rehearsal of CBS' Saturday Night Serenade. Below, Hollace Shaw, soprano star of the popular network musical.

"Saturday Night Serenade" Marks Ten Years on Air

Despite the post-war period in radio, when many major music shows have gone off the air, there are several current series which have a record of being veritable institutions with dial-turners, and have consistently commanded an impressive following, year in and year out, in spite of wars, depressions and reluctant sponsors.

One of the most popular is Saturday Evening Serenade (WABC, 9:30 to 10:00 p.m., EDT), which made its debut over the Columbia Broadcasting System network about ten years ago. It was originally titled Your Pet Program, and the present name was assumed in January, 1937. Slanted to programs of music in the lighter vein, the series achieved the distinction last Oct. 12 of having been on the air for 520 consecutive weeks.

With the exception of the present singing star, Soprano Hollace Shaw, the regular members of the show have been part of the format since its first broadcast in October, 1936. Miss Shaw has only had two predecessors over the years, Mary Eastman and Jessica Dragonette. Gus Haenschen, who conducts the excellent orchestra, *sans* brass, was on the podium for the initial airing. Bill Terry's beguiling tenor voice has also been heard since the beginning, along with Emile Cote and his chorus, The Serenaders. Roland Martin, the producer-director, launched the Saturday Night Serenade, and he is still actively at the helm. His proudest boast is that he has never had to change the show's original blue-print since its inception because of waning interest by the listening audiences.

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Outside of the carefully selected talent, the program's appeal is undoubtedly caused by the forethought that is given to the choice of the better type of popular music. During the season, such melodious songs are programmed as When You Wish Upon a Star, Blue Skies, and How Are Things in Glocca Morra from the current Broadway hit, Finian's Rainbow, and Carry Me Back to the Lone Prairie.

Then, too, each program possesses consistency and admirable musical balance. It is interspersed with solos and orchestral numbers that do not suffer from over-arrangement. The Serenaders chorus contribute their share, and serve as a background for numbers on each broadcast.

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WOR's "Music for an Hour" Program Premiered

An altogether entertaining new series, Music For An Hour (Suns., 1:15 to 2:00 p.m., EDT) made its debut May 4 over the WOR-Mutual network, presenting both standard concert and popular compositions. On May 25, it is planned to expand the series to a full hour's time.

Under the baton of Sylvan Levin, WOR's versatile music director, the initial airing teed off to a promising start with Virginia Oswald, soprano, Robert Trevizian, tenor, and Jules Schulman, violinist. Two highlights of the broadcast, were the vocal attributes of Trevizian, who registered as an artist of exceptional ability, and the first performance of a musical novelty, the Bridgework Suite, a collection of musical "bridges" arranged by Levin. The idea for the suite was original, and it proved intriguing musically.

Just in case you are unfamiliar with the radio term "musical bridges," they are melodic spans that knit together the gaps between the scenes of dramatic broadcasts. "In other words," says Levin, "they ring down the curtain on one scene, and set the mood for the next." He was inspired to create this novelty while he was going through the WOR Musical Library files—which include, incidentally, 2,574 bridges. The suite was composed of themes from 20 such transitions.

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Particularly interesting in the Bridgework Suite was the way in which it showed how symbolism is used in transitions and background music of radio presentations. Romance, for instance, is usually signified by a lyrical, sweet, warm and harmonic passage for violins. Mystery calls for the bass clarinet; light comedy is achieved by the bassoon, and slapstick comedy is usually the work of the slide trombone or the "wah-wah" trumpet. The supernatural is conveyed by the vibraphone and high harmonics on the strings. Slow beats on the tympani create the spell of the death march; and what happens when the script calls for a coquettish glance? That's a light passage on the woodwinds.

In presenting the work, Levin pondered the delicate problem whether to use bridges between the bridges in the suite! But instead the master of ceremonies introduced each with a brief description.

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"Most radio music," said Levin, "has been criticized chiefly because lazy conductor-composers use and re-use the same 'old-hat' stuff. At WOR we feel that dramatic music should be new and fresh, written to the specific script, and we try to read the script with as much study and sensitivity as the writer and director give it.

"The bridges should heighten characterization and punctuate the dramatic lines. But transition and background music should not be obtrusive. Unlike concert music, it should be subordinated to and integrate the drama. Our chief problem is that of ecenomy," Levin pointed out. "Whereas Wagner could take 20 minutes to set a scene, we have a mere four bars. For some scripts, however, we borrow Wagner's leit-motif technique, using one theme to identify a character."

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Toscanini Awarded 1947 Music Prize

The One World Award Committee recently selected Arturo Toscanini, conductor of the NBC Symphony Orchestra, as the 1947 One World Award Winner for music. In selecting Toscanini for this honor, the committee commended him for the "admirable way in which he has dedicated his outstanding talent in the field of music in resistance to oppression and for the advancement of freedom. . . . All over the world Maestro Toscanini is a symbol of the refusal to compromise with the evil which threatens to engulf all culture, and of cultural means to fight this evil," the Committee said.

Other award winners this year are Fiorello La Guardia and motion picture actor Frederic March. The presentation ceremonies take place in New York's Carnegie Hall on May 27.

Telephone Hour Starts Eighth Year on the Air

With the April 21 broadcast, The Telephone Hour (Mons., 9:00 to 9:30 p.m., EST) began its eighth year over the NBC network. The series has to its credit seven brilliant years of broadcast programs which have featured the greatest names in music, as well as bringing many of the biggest stars to radio for their first air performance.

Several new names have been announced for the 1947-48 series. Two Swedish tenors, Set Svanholm and Jussi Bjoerling, will be heard. Another newcomer will be Pia Tassinari, Italian soprano, the wife of Ferruccio Tagliavini, tenor, whose American radio debut was made on The Telephone Hour last Feb. 24. Both these artists will be heard together on the program of Nov. 3. Not all of the season's dates have been filled, but stars already signed include Gladys Swarthout, who was featured on the April 21 broadcast; Jascha Heifetz, Lily Pons, Robert Casadesus, Blanche Thebom, Ezio Pinza, Bidu Sayao, Maggie Teyte, Artur Rubinstein, Marian Anderson and Fritz Kreisler. Additional names will be announced later.

The conductor of the Bell Telephone Orchestra since the program's inception has been Donald Voorhees, who will continue in this capacity, as will Tom Shirley and Floyd Mack, the regular announcers. The series is producted under the discerning direction of Wallace Magill, who has admirably fulfilled this duty since the Telephone Hour first went on the air.

Radio's Effect on Public's Musical Taste Assayed

Radio has done more than any other entertainment medium to advance the art of music, is the opinion of Sigmund Romberg, conductor-composer, who recently arrived in Hollywood to arrange for a series of concert appearances with his orchestra of 70 in Southern California cities. He cites Toscanini and the NBC Symphony Orchestra as an example of how radio has improved the public's musical tastes. Radio has also helped composers gain a securer place in the musical world, Romberg declared.

As president of the Songwriters' Protective Association, he points out that membership in that organization has risen from 250 in 1930 to 1,400 in 1946. Radio, in his opinion, is largely responsible for increasing activity in musical composition.

The composer and his orchestra will return to the NBC network with the An Evening with Romberg program June 10 (Tues., 10:30 p.m., EDT), replacing the Red Skelton Show for the summer season.

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NEWS AND REVIEWS

Evelyn MacGregor Featured Singer on Three Series

It is an achievement, even in radio, to become a regularly featured star with weekly appearances on three top ranking musical series that have a record of being among the most popular on the air. Evelyn MacGregor, contralto, not only can claim this distinction, but, as an unassailable proof of the esteem with which her listeners hold her, she has sung for five consecutive years on Waltz Time (NBC, Frids., 9:30 p.m., EDT), and for approximately the same time on two other coast-to-coast programs, Melody Hour (CBS, Tues., 7:30 p.m., EDT) and The American Album of Familiar Music (NBC, Suns., 9:30 p.m., EDT). Through these broadcasts, she is also well known to radio fans in Canada.

Besides being one of the busiest singers in radio, Miss MacGregor makes many guest artist appearances in opera and is heard frequently in concert.

Miss MacGregor's praiseworthy success is due not only to her true contralto voice (it is of an unusual range, extending from low D to high B flat), but to her inborn ability sincerely and simply to interpret her songs without vocal pyrotechnics, and with a solid foundation of musical knowledge.

What is unusual is that a considerable portion of her "fan-mail" comes from composers, who write to tell her how refreshing it is to hear their songs sung as they originally intended them to be interpreted. Concerning this Miss MacGregor explains, "It is a matter of dovetailing one's mood and voice to suit the medium in which one is using them."

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She was born in Pittsfield, Mass. Miss MacGregor's mother was, however, a Nova Scotian. Her father's family came from Scotland, and as he was the first in the family to be born in America, he was named George Washington MacGregor! Her paternal grandfather had been a noted choirmaster in Scotland, her father and uncle accomplished violinists, and one of her aunts was a singer with a vocal quality remarkably like hers.

So it is not at all surprising that the embryo prima donna was singing from the time she could remember, and actually began her career in music as a child, when she made her first public appearance at the ripe age of three.

When she was about seven, she toured on a small vaudeville circuit through New England and the East, with a troupe organized by her brother, George, a hypnotist. Her other brother, Grant, played the piano and led the orchestra. As "singing star" and dancer of the trio, Miss MacGregor laughingly admits that she chiefly relied on her "cuteness" to hold down the job!

The first voice lessons Miss MacGregor ever had were given to her as a Christmas present when she was fourteen. They did not continue long, because she discovered she possessed a naturally correct production. So she began to sing in choirs, and church and club affairs.

After her graduation from school, when she was about seventeen, she trekked to Hollywood with her mother and made her radio debut over station KHJ, Los Angeles. This engagement proved so encouraging that she returned to New York for really serious vocal study with Salvitore Avitable.

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Her first operatic role was in Cavelleria Rusticana at the Brooklyn Academy of Music. Then she toured the larger cities in the United States and Canada in concerts, oratorio, and as prima donna contralto with the New York and San Carlo Opera Companies.

It was just about this time that Victor Arden arranged an audition for Miss MacGregor with Frank Hummert, head of one of radio's largest program agencies. He engaged her at once on an NBC network commercial show called Monday Merry-Go-Round. From that time on, her progress in radio has been rapid and her position secure.

When summer comes, Miss MacGregor hies herself to her charming white and red-trimmed cottage called "Bonniehaven" on the shores of a lake in New Jersey. Here, with her devoted pal, a Dalamatien pup, which she recently acquired, she relaxes from her strenuous winter seasons, working in her flower garden, or sailing one of her three boats around the lake.

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Federal Bureau Gives Musicians' Pitch

A new and valuable service is being provided by the National Bureau of Standards. When orchestras are tuning up, they may twist a dial to the Bureau's station WWV at Beltsville, Md., which is sounding the standard musicians' pitch, A above middle C, as one of the six new technical services in its round-the-clock broadcasts. The pitch is a constant hum in the background of the program, and is on the air for four minutes out of every five.

RADIO NOTEBOOK

DEAN DIXON and American Youth Orchestra performed the first movement of JOHAN FRANCO'S Second Symphony on their Apr. 12 B/C via WNYC. Repeat performance on this program. . . . AL GOODMAN has just completed 7 years' conducting of CBS's Family Hour series orchestra and signed up for 5 years more. . . . CBC's Northern Electric Hour, PAUL SCHERMAN, conductor, won the La Fleche Trophy again this season, as outstanding commercial program on ballots cast exclusively by Canadian radio producers. Citation is similar to U. S. Peabody Award. . . .

Baldwin Piano Co. sponsoring series of piano recitals over WABF-FM. Series teed off, Apr. 15, featuring SARI BIRO. . . . Designed to give regular listeners opportunity for self education of musical literature by presenting all types and historical periods of classic music, a new recorded program, The WORLD OF MUSIC (Mons. thru Frids., 10:05 A.M., EDT) premiered via WQXR, May 1. . . .

First recording of SHOSTAKOVICH'S Seventh Symphony, known as the Leningrad, had world premiere over WQXR on May 4, when Musicraft cutting of the symphony by the Buffalo Philharmonic Orchestra, under the direction of WILLIAM STEINBERG was played. . . .

JOSEF STOPAK, well known to radio audiences for his many podium appearances on ABC musical programs, recently arrived in Pittsburgh to assume his duties as musical director of the Civic Light Opera Co. of Greater Pittsburgh. . . . ROBERT LAWRENCE was guest conductor on WJZ-ABC's May 17 B/C of the Saturday Concert series. . . . An innovation, but in keeping with WQXR's tradition of good music B/Cs, was the premiere of a new series, May 5, titled Keyboard Impromptus (Mons., Weds., Frid., 10 P.M., EDT) featuring a duo-piano team, STAN FREEMAN & BOB CURTIS in their own arrangements of the best popular tunes. . . .

First world airing of State Street Symphony by EARL HOFFMAN, given May 6 on regular program of the Chicago Philharmonic Orchestra. Work awarded George Lytton Memorial prize. . . . First performances of ELLIOT WEISGARBER's Music for Flute and Strings, and FREDERICK WOLTMANN's Symphony for Voice and Orchestra, presented by Eastman School Symphony Orchestra, May 10, on NBC's Orchestras of the Nation B/C.

ON THE CONTRALTO "WAVE LENGTH"

EVELYN MacGREGOR DOES SOME "HOME WORK."

Above, the contralto passes a free hour in catching up on the news by reading the Musical Courier. Below, at the "mike".

ADMIRAL E. J. KING CONGRATULATES MARGARET DAUM,

radio and concert star, on her recent guest appearance at the American Cancer Society Dinner in the War Memorial Building in Trenton, N. J. George Stringfellow, vice-president of the Thomas A. Edison Co., and New Jersey State President of the organization, looks on admiringly. (Photo, George Van, Newark, N. J.)

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SILHOUETTES

By MARY CRAIG

PREPARING WORLD PREMIERE.

John Powell, left, composer of a new Symphony in A, based on American folk themes, discusses the score with Karl Krueger, conductor of the Detroit Symphony Orchestra, who gave the first performance for NFMC convention guests, and Josef Gingold, concertmaster of the orchestra.

John Powell Discusses His New Symphony

It is an absorbing experience to hear a major symphonic work "come alive" in orchestral workout. This was our good fortune at the brush-up before the April 26 broadcast from Detroit of John Powell's Symphony in A, based on American folksong thematic material. Sitting beside the composer and listening to his elucidating comments as Conductor Krueger worked over the rough spots with his ensemble, the layman received a clearer understanding of the structural design as well as an idea of its import to American composition and the study it affords the musicologist.

John Powell is too well known as musician and artist to need a biographical introduction to music readers, but a survey from close-hand hearing of his new work should be interesting. (It has its position on the Voice page since the songs and airs which are a part of this land's earliest music literature form basic strata of the symphony.)

Mr. Powell stressed the fact that his work was not intended as a rhapsody on folktunes, but rather as integrated music holding the essence and distinctive flavor of the country's elder song. He is not eager that the tunes be easily recognized, but that each should have its part in the weaving of a texture expressive of the roots and development of native song.

He explained that in attempting to keep the true quality of the 300-year-old music in today's orchestration it became necessary for him to work out a complete system of treatment of modal tunes and progressions, which involved intensive study and a long period of time. The intervals and sequences, and often the use of instruments are unfamiliar and sometimes, according to Mr. Powell, awkward for the players. That the resulting whole has a great deal of spontaneity, smooth logic and effective contrasts is a tribute to the skillful architectural design and the handling of the difficult pitch distinctions.

Using ancient modal scale forms, Mr. Powell has employed the Dorian, Ionian, Lydian, Mixolydian and other uncommon media for his intricate and unusual orchestral *tour de force*.

All the themes have come from authentic folksong save one. Mr. Powell selected each for suitability to its place in his design. In the one case, finding no melody which exactly fitted, he manufactured his own—which has been pronounced by experts as the most typical of all!

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The Symphony is in four parts. *Allegro non troppo* (The Country Dance); *Allegretto sostenuto* (The Folksong); *Adagio* (The Ballad); *Grave; Presto non tanto* (The Ritual Dance). Of these, the first is in sonata form, with an extended introduction. In working out the construction, Mr. Powell made use also of the minuet form and an extended rondo. The whole symphony has been designed with architectural ingenuity musically. The material for the most part is treated contrapuntally—not harmonically—in some cases, involving 11- and 12-part counterpoint.

The first movement opens with a brisk, rollicking theme, the cheerful lament Oh Law, What Shall I Do? A second lovely figure stemming from the final cadence of Come All Ye Fair and Tender Ladies is used as contrast. The movement sounds major in key, being basically in the Ionian mode although the chief theme is Lydian.

With Part II, *Allegretto sostenuto*, the taxing instrumentation increases. The themes are bewildering in their contrapuntal weaving and the instrumental design has been carefully planned to convey the fundamental color of folk-mood. This section is distinguished for involved orchestration and a resultant smooth flow which is an evidence of exceptional technical resourcefulness.

The third section, *Adagio*, is illustrative of epic tales depicted in song. Here walk the spectres of forgotten tragedies of loves and hates. The typical quavers reminiscent of the old style of singing, the sound of wind over the strings, the broadening melody, carry true folk-flavor. And yet the tapestry of sound seemed too rich to have been woven on a primitive loom.

In the final *Grave-presto*, Mr. Powell has employed ritual dance music—Morris Dances and the ancient Sword Dance of the St. George pageant-play, whose fundamentals, he says, date back to about 2,000 B.C. The strong rhythmic accents and the occasional melodic line similar to 17th century fioritura have been utilized for dramatic contrast.

The unusual length of the work still does not cover the wide field of our shanteys, pioneer tunes and work songs. To this hearer, the Symphony seemed to be a synthesis of research in thematic material drawn from the folksong of Tidewater and Eastern Range mountain districts, which is in part reminiscent of traditional and inherited song forms of the Old World. The work, however, is new in style and treatment, fresh in orchestral ingenuity, and is unquestionably a valuable contribution to Americana.

•

Auditions Announced

Clifford Bair, of Winston Salem, N. C., former president of the National Association for Opera in America, and Vernon Hammond, head of the Academy of Vocal Arts and director of the American Opera Company of Philadelphia, are auditioning soloists for performances of Flotow's Martha and the oratorio Elijah of Mendelssohn. Mr. Bair may be reached at 426 S. Hawthorne St., Winston-Salem, N. C., and Mr. Hammond's address is 1920 Spruce St., Philadelphia, Pa.

Vienna Opera Seeks Young U. S. Singers, Says Leinsdorf

Erich Leinsdorf, conductor of the Rochester, N. Y., Philharmonic Orchestra, who recently returned here after conducting guest performances in Europe, reports that the Vienna State Opera, now deprived of its usual sources of recruiting talent from other countries, is desirous of attracting some good young American singers. In a statement to the New York Times, he said:

"The Vienna Opera, carrying a repertoire schedule of 300 performances in each of two houses cannot keep an equal standard of presentations with the limited group of first rate singers at its disposal. . . . It occurred to me during my stay in Vienna that this situation offered a particularly fortunate opportunity for our young American singers who are unable to get engagements with our existing opera companies.

"I spoke with the Director of the Vienna Opera, Dr. Juch, telling him of our vocal talent. . . . He, as well as Dr. Hilbert, head of all the State Theatres, is so much intrigued by the plan that a trip of the director to New York has been contemplated, depending only on my report."

RUTH AND NELL RANKIN, soprano and contralto, respectively, appeared in a duet recital on March 27 at the Town Hall, also singing solo groups. (Photo by Bruno of Hollywood, N. Y.)

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Detroit Host to NFMC Biennial

(*Continued from page 7*)

sion. The Harding College Chorus of Searcy, ranging in songs from Arkhangelsky to Will Barton, the Owachita College Choir of Arkadelphia taking music of Tschesnokoff or Noble Cain in their stride, showed ease, good firm voices and a high degree of musical proficiency. Both Arkansas groups were an added aid in putting an end to the out-moded belief that music can flourish only in a metropolitan area. Andy T. Richie and Miss Maxie Cleere were the respective Directors.

The weight of Forum material left small space for music programs during the first half of the afternoon. Briefly noted were the artists provided by the Tuesday Musicale Student League; Carol Rosenberg, pianist; Beth Syme, violinist; Betty Fronnfelter, oboist; Violet Toth, pianist, and the Lincoln High School Choir, Otto H. Brown, director. All of these made excellent impressions and are deserving of more comment than can be given at this time.

Appearing on the 4 p.m. program were Zani Kahn and Shirley Ann Givens, violinists; John Thomas Covelli, pianist, representing Peoria, Ill., Canton, Ohio and Chicago. These promising student-artists were enlisted in performance of the superior rating compositions selected from Junior competitive Festivals.

(It might interest the layman to note the ages of the winning composers and their home districts: Robert Unger, 17, Reading, Pa.; Bruce Goldblatt, 12, Salem, Oregon; Leonard Ray Hokanson, 14, Worcester, Mass.; Peggy Hutson, 12, East Orange, N. J.; Sandra Nordyke, 11, Salem, Oregon; Richard Casper, 14, Roselle, N. J.)

Youth Concert

Saturday evening in Music Hall introduced as soloists the two 1945 young Artist Winners Paula Lenchner, soprano, and Eunice Podis, pianist. A third charming young girl came into the picture, Ann Kullmer, guest conductor of the Wayne University Chorus and Orchestra; the regular conductors of the ensemble are Harold Tallman (choral), James A. Gibb (orchestra). Opening with the Franck Symphony and chorus numbers including a Cornelius gem, O Death, Thou Art the Tranquil Night, and the unique Hospodi Pomilui by Lvovsky, the University forces cleared away the fog of Convention fatigue.

Miss Lenchner found a responsive audience for her clear-voiced singing of Schumann lieder, French songs and a Tannhäuser excerpt, Miss Podis played with digital assurance and a quality of tonal dynamics that brought her a real personal success for her performance of Chopin and the Brahms-Paganini Variations. In her assignment, Fetes (Debussy), Miss Kullmer demonstrated control, incisive beat and musicianship.

White Breakfast Closing Social Event

Breaking away for local parties, sightseeing excursions and the immovable R R. reservation, the mass of delegates began to disperse, still having a wonderful time, still full of inexhaustible energy for suggested study or musical program.

Enough remained to don their Sunday best and to throng the Grand Ballroom for the celebrated White Breakfast, Mrs. Royden J. Keith presiding. At this pleasant last session Detroit musicians supplied the entertainment. The Madrigal Club, directed by Dr. August Maekelberghe, Detroit representative of the Musical Courier, sang with appeal and distinctive quality, William Arms Fisher's Grace Before Meat, the Gertrude Robner setting of the NFMC Collect and other appropriate and tuneful selections. Incidental music was furnished by the Detroit String Ensemble, which with Esther A. V. Johnson directing and Vera Richardson accompanying won much favor during the Convention. Novelty was introduced by a dance-pantomine of Psalm 148 and the Tuesday Musical Choral Ensemble sang St. Saens and Gretchaninoff works with Margaret Woods, soloist, and the String Ensemble.

Mrs. Gannett's farewell as retiring National President concluded the social hour. Post Convention affairs dealt with organization business new plans and the electoral returns.

Broadcasts Are Feature

Three nationwide radio-hookups brought the Convention activities from Detroit to the half million now-attending members of the organization scattered throughout the country. On Thursday, a half-hour broadcast at 11:30 p.m. EST, over WJR and CBS, Mrs. Gannett spoke briefly to the members. Her address was followed by a concert in which three of the major artists of Convention week participated; Jacques Abram, Texas-born pianist, Young Artist Winner in 1937; Ramon Vinay, Chilean tenor of the Metropolitan Opera Company, and Raya Garbousova, Russian cellist. On the same evening, from 11:35 to midnight, following their concert in Music Hall, a quartet of opera stars broadcast over WXYZ to the ABC network. They were Margaret Harshaw, contralto, and Robert Weede, baritone, of the Metropolitan Opera; Edward Kane, tenor, and Paula Lenchner, soprano. The third broadcast, on Saturday, April 26, presented from the stage of Music Hall, Detroit, through WWJ over NBC the second performance of the Federation-commissioned Symphony on American Folk Music by John Powell.

MARYBELLE NORTON
appeared in the role of Musetta in La Boheme with the San Carlo Opera at the Center Theatre on May 3 and will be heard with the National Grand Opera on May 28. (Photo by De Bellis.)

Margaret Truman to Make Concert Tour

Margaret Truman, soprano, the daughter of President and Mrs. Harry S. Truman, will make a concert tour this month, opening in Pittsburgh's Syria Mosque on May 20, it has been announced by Thomas P. Beegle, concert manager of that city. Miss Truman's tour will also include Cleveland, May 22; Dallas, Tex., May 25; Fort Worth, Tex., May 26; Amarillo, Tex., May 28; Oklahoma City, May 30, and two additional appearances not yet announced.

Brooklyn Institute Prize Won by Eisner

The Brooklyn Institute of Arts and Sciences announces that it has bestowed its American Artists Award for 1946-47 on Leonard Eisner, pianist. The award was made as a result of a recital Mr. Eisner gave on Jan. 19 at the Brooklyn Academy, which was considered by the judges the outstanding one in a special series of 10 recitals by American artists. A cash grant of $200 goes with the award, and an appearance on Feb. 10, 1948, in the Major Concert Series conducted by the institute.

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THE CHOIR CORNER

By LEON CARSON

PLYMOUTH CHURCH CENTENARY

Centennial commemorations are occasions of infrequent occurrence, but when they do arrive they bring with them nostalgic reflections of a worthy and fascinating past. Such is the case with the historic Plymouth Church of the Pilgrims in Brooklyn Heights, New York, familiarly known as "the Henry Ward Beecher Church."

On May 18, a splendid presentation of Mendelssohn's Elijah by the full choir of 75 voices brought to conclusion a week's celebration of the 100th anniversary of this church's founding.

This simple brick structure, with ivy-clad exterior and dignified "porch" houses an interior of charmingly austere design reminiscent of the Colonial in all its detail. The present auditorium, built in 1849 after the destruction of the original structure by fire, was planned for utility—a striking reflection of early Congregational churches.

Sixteen windows at the sides of this auditorium are unique in their superb design, their patterns being historical rather than ecclesiastical. They tell the story of political, intellectual and religious liberty from the time of Charles I to the Haystack Prayer Meeting at Williams College in 1806. They were designed by Frederick Stymetz Lamb and executed by J. and R. Lamb of New York.

The pulpit furniture was made from an olive tree growing at the foot of the Mount of Olives near the Garden of Gethsemane. This tree was brought to America by one of the several tourists from Plymouth whose trip was immortalized by Mark Twain in his "Innocents Abroad."

It is interesting to note that the "Plymouth Collection" published by the church in 1855, edited by its pastor Henry Ward Beecher and his organist John Zundel, represented the most radical departure in hymnbook compiling up to that time and brought forth much criticism for its liberalism in including a range of theological lyricism from Unitarian (and even the so-called sectarian) to Roman Catholic. As such, it was a forerunner of our modern hymnals.

Past records show that a considerable number of outstanding persons in the field of music have served at Plymouth Church, including Dudley Buck, G. Waring Stebbins, Harry Rowe Shelley, Bruno Huhn and the noted church soprano, Emma Thursby.

Walter Damrosch as a young man served for a time as organist during the Beecher pastorate. It was appropriate that he should be one of the speakers at the installation service of the present Plymouth Choir in 1932 when Henry Pfohl began his present incumbency as director of music. Thomas M. Needham is the present organist.

The first organ to be enclosed in the black walnut case was built by E. and G. G Hook of Boston and was completed in 1866. At the time it was said to surpass in "tone, mechanism and size" any that had been constructed in the United States. Since then the organ has been rebuilt three times, on the last occasion by the Aeolian-Skinner Company in 1937.

One hundred years at Plymouth Church have brought many famous visitors, a few among them being Thackeray, Dickens, Mark Twain, Clara Barton, Booker T. Washington, and the most beloved of all—Abraham Lincoln. The present minister is the Rev. L. Wendell Field, D.D., Litt.D.

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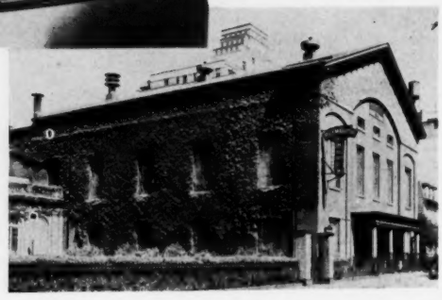
Choir Notes

The drive for $50,000 to defray in part the extensive repairs to the Methuen (Mass.) Memorial Music Hall and its famous organ, in order to bring the latter up to date and make it available for use at the Summer Organ Institute, closes on May 20. It is hoped that the result of this drive will make possible the complete restoration of this immense Boston Music Hall organ which, at the time of its completion in 1862, was the second largest organ in the world.

•

With Barbara Troxell, Amy Ellerman, Lucius Metz and Alois Poranski as soloists, Haydn's The Creation was sung at the First Presbyterian Church, New York, on April 27, under the direction of Willard Irving Nevins.

CHURCH IN ITS 100th YEAR



PLYMOUTH CHURCH OF THE PILGRIMS, BROOKLYN.

(Interior photograph by Robert.)

Perosi's Mass in D, directed by Dr. Charles Courboin, was sung at St. Patrick's Cathedral, New York, on April 27.

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John Miller directed Haydn's The Creation at the Christian Reformed Church, Midland Park, N. J., on the afternoon of April 27.

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The Fifth Annual Sabbath Eve Service of liturgical music by contemporary composers was given on May 2 by Cantor David J. Putterman, the Synagogue Choir and a group of the Hebrew Art Singers at the Park Avenue Synagogue. This was under the direction of Max Helfman, with Isidor Geller at the organ. The program included first world presentation from manuscript of works by Jacobi, Rogers, de Menasce, Helfman, Gould, Rosowsky, Smit, Bloch, Fromm, Sowerby and Foss.

Doris M. Faulhaber, organist, and Gordon Myers, baritone, presented a musical service at St. John's Methodist Church, New Rochelle, N .Y., on April 20.

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As part of this spring's celebration of the 175th anniversary of the founding of Salem College, Winston-Salem, N. C., The University of North Carolina Press has published the cantata Song in the Wilderness, poem by Paul Green, music by Charles Vardell. The cantata for chorus of mixed voices, with baritone solo and orchestral accompaniment, gives expression to the thoughts and feelings not only of the men and women of old Carolina but of the valiant pioneers of all America. It is "applicable to any region settled by men and women who sought freedom to live and learn and worship according to the dictates of their own conscience."

MUSIC FOR THE CHOIR LOFT

Reviewed by Leon Carson

SATB

O PRAISE THE LORD, by J. Lawrence Erb. M. Witmark & Sons, New York. 16c.

A stirring anthem for 4-part mixed voices, set to a paraphrase on Psalm XLVII, with piano or organ accompaniment. Anthem begins with a well harmonized duet by the joint tenor and bass sections, followed by full chorus, alto and bass section duet and optional tenor or bass solo, concluding with a full-voiced choral effect for all parts. Suitable for general, festival or Thanksgiving service; 5 pages long.

A SONG OF FAITH, by Maurice C. Whitney. J. Fischer & Bro., New York. 20c.

A strong anthem for 4-part mixed chorus, with words by the composer; prevailing chordal accompaniment, for organ. A lengthy, pleasing baritone solo occurs in the middle of composition with rather high vocal tessitura. This anthem requires a strong and well balanced chorus to present it in most effective form. Suitable for general, special service or Thanksgiving use; 13 pages long; performance time, 4 min., 30 sec.

SALVATION IS SHINING UNTO ALL, by M. Paul Ziegler. G. Schirmer, Inc., N. Y. 18c.

A tunefully inspiring and animated anthem for full chorus of mixed voices, with organ or piano accompaniment. Text by the composer. While the vocal tessitura is normal for all voices, the effective execution of this anthem requires singing of flexibility and strength for the long vocal runs indicated for all parts. Suitable for general, Thanksgiving or other special service. 11 pages in length.

For Women's Voices

88A

NUNC DIMITTIS, by J. Lawrence Erb. M. Witmark & Sons, New York. 16c.

A quiet, devotional anthem for 3-part women's voices, with well integrated organ or piano accompaniment which enhances the quality and importance of the voices. Begins with all voices in unison, followed by the three parts in a finely harmonized arrangement. Vocal tessitura normal for all voices. Suitable for general, communion or vesper services; 4 pages long.

8A

AN EASTER CAROL, by Helen C. Rockefeller. H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London). 15c.

A short, bright and splendidly harmonized anthem for soprano and alto voices, with optional individual solo or unison parts, and with a text appropriate for Easter by the composer. The general musical treatment, although conventional in form, is interesting and effective. Suitable for any small—or large—ensemble of women's voices. 4 pages long.

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LATIN AMERICA: Season Opens in Brazil

By CEICAO de BARROS BARRETO

Rio de Janeiro

The music season in Rio was launched at the Municipal Theater in April by the Brazilian Symphony Orchestra and the Artistic Cultural Society. The orchestra began its series this year under the direction of an Italian guest conductor, Oliviero de Fabritis. Oscar Borgerth returned as concertmaster at the first concert, and other musicians have joined the wind section.

Under de Fabritis' direction the group played the Vivaldi-Molinari Concerto in A Major, composed for two violins obbligato and string orchestra, a first hearing in Rio. It had as soloists Borgerth and Santino Parpinelli, in a correct if sometimes rather academic reading. The Concerto in A Major, considered to be Haydn's, but also attributed to his pupil Anton Kraft, had as soloist the cellist Joseph Schuster, who played the work with admirable clarity, style and *élan*. The audience applauded heartily, and Schuster gave as encore a Bach Sarabande for cello solo.

The novelty of the program, the late Alfredo Casella's suite La Giara, written for a ballet, and later performed in symphonic form, with a tenor solo, is tasteful and effective, although somewhat empty in spite of its brilliant orchestration and effects. Roberto Miranda, tenor, gave a fine rendition of his part. A sold-out house was very responsive.

Carlos de Mesquita Is Guest

At a Rex concert, the Brazilian Symphony, conducted by Jose Siqueira, presented Wagner's Overture to Tannhäuser, Saint-Saens' First Concerto for cello and orchestra, Braga's Variations on a Brazilian Theme, Siqueira's Suite, and for the first time in Rio, two works of the Brazilian composer Carlos de Mesquita under the composer's direction. The last-named, formerly a pupil of Massenet and Franck, lived for many years in Paris and taught also in the National School of Music here. He returned recently from France. Despite his 83 years, he is full of vitality and was greeted with a warm ovation. His works performed under his baton were a Prelude and Symphonic Episode, both written under French influences, showing good knowledge and Romantic expansivity. Saint-Saens' Concerto had Schuster again as soloist in an inspired performance, well assisted by the orchestra conducted by Siqueira. To Braga's Variations, music piquant in harmony and of pleasant content and texture, the orchestra gave a convincing reading.

Horenstein Guest Conductor

The next concert of the Brazilian Symphony at the Municipal Theater introduced as guest conductor Jascha Horenstein, in a program comprising Beethoven's Third Leonore Overture, Braga's Paysage, Ravel's Second Suite from Daphnis and Chloe and Tchaikowsky's Fifth Symphony. The visitor impressed as securely equipped in the knowledge and practice of his craft, and the orchestra, under his commanding baton, afforded a real musical experience. Beethoven's Overture had a dramatic reading with its passages full of mystery developed in an elaborated exposition, to a powerful utterance of the orchestra, balanced in rhythm and dynamics. Braga's Paysage was played with great sensitivity, all the themes well delineated and perfectly achieved in an atmospheric mood. In Ravel's Suite the lightness and delicacy of the tone was beautifully produced by the orchestra, with a special mention to the flutes, whose work was outstanding. The highlight of the evening was Tchaikowsky's Symphony, projected with unusual lustre, despite the brass section sounding at times somewhat rugged. The audience greeted all the works with enthusiasm, recalling Horenstein to the podium many times.

The same program was repeated at the evening series of the Municipal Theater and at the Rex Sunday Concert, including in the latter Debussy's L'Après-midi d'un Faune and Wagner's Prelude to Meistersinger.

DANIEL DUNO,

baritone, has returned from a concert tour of Canada including an appearance with the Toronto Symphony. In New York he recently sang Tonio in Pagliacci with the New York City Center Opera. The artist is returning to Mexico for engagements with the Opera Nacional and then will go to Rio de Janeiro to sing with the opera there.

Artistic Cultural Society Honors Brahms

With an all-Brahms concert the Society of Artistic Culture began its concert course at the Municipal Theater, offering in the program the Trio, op. 101, Quartet, op. 51, No. 1, and the Quintet, op. 34. Interpreters were Gino Alfonsi and Alexandre Schaffman, violinists, Johannes Delsner, viola, Calixto Corazza, cellist, and Fritz Jank, pianist, all of them members of the chamber ensemble of the cultural Department of S. Paulo. This group, although showing ensemble understanding in their interpretation, needed a more cohesive and fluent reading and a better adjustment of tone. Of the works performed, the Trio and Quintet were the best, the pianist Jank deserving much praise for his technical performance in his difficult part. The large audience was very cordial.

Schuster's Recital

Joseph Schuster was presented in recital at the Municipal Theater in the series of the Cultural Artistic Society. He played an interesting list of works by Tartini, Mozart, Beethoven, Weber, Joaquin Nin, Chopin and De Falla. The Brazilian composers were represented by Siqueira's Tonada and Vila-Lobos' The Song of the Black Swan. Schuster's flawless intonation, singing tone and beautiful phrasing were always in evidence in the pieces performed. His interpretation of Tartini's Introduction, Adagio and Finale was marked by finish and mastery, and fine style was projected in Mozart's Sonatine. The luscious sound of his instrument was displayed finely in Beethoven's Sonata in A Major as well as in a Chopin Etude, in an arrangement by Glazounoff. Edward Mattos was at the piano.

JASCHA HORENSTEIN

conducted the Brazilian Symphony in April. He recently returned to the United States from six appearances with the Teatro Colon Orchestra in Buenos Aires, and took a plane for Paris in March to conduct the Radio National Orchestra. From there he flew to Rio for his series.

Mu Phi Epsilon Musicale In New York

The New York City Alumnae Chapter of Mu Phi Epsilon held a formal musicale and tea at the home of Rose Dirman on April 13. Artists appearing on the program were Doris Frerichs, pianist; Frances Lehnerts, mezzo-contralto, with Gayle Giles, accompanist; Lillian Rehberg, cellist, with Beatrice Dampsey, accompanist; and Rose Dirman, soprano, with Gayle Giles, accompanist.

Special features of the afternoon were the Flower Duet from Madame Butterfly by Puccini, sung by Miss Dirman and Frances Lehnerts, accompanied by Gayle Giles, and the fine instrumental work of Misses Frerichs and Rehberg. A few words of greeting were spoken by Carol Longone. Patrons and patronesses of Mu Phi Epsilon, as well as many other honored guests, were present.

In addition to the regular activities, the chapter has been sponsoring a series of programs over Station WNYC.

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By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, California

A notably fine concert was that of violinist Louis Kaufman at Occidental College, April 25. Kaufman invariably chooses a particularly interesting program. Kaufman's American items aroused particular enthusiasm from his audience, which demanded a half-dozen encores. His luscious, velvety tone, impeccable intonation and meticulously beautiful phrasing were evidenced at once in the Schumann Sonata, Op. 105. Annette Kaufman gave the piano part with deft colorings and exceptionally fine dynamic balance, her warm tone blending beautifully with the violin line. The Saint-Saens B minor Concerto was another example of fine co-operation, lucid delivery and romantic interpretation. Kodaly's Adagio was appealingly played, as were Tartini, Milhaud, and Paganini-Kreisler items. The climactic American group began with a clever Aria and Toccata in Swing by Robert McBride. William Grant Still was in the audience to take a bow for his charming Pastorela, and Copland's jovial Hoe Down ended the formal list with a flourish.

Melton, Cherkassky and Others

James Melton gave a warmly applauded program in the Philharmonic Auditorium April 27, using his appealing tenor voice effectively and with commendable attention to shading. He began with Handel, Arne and Mozart arias, continued with Brahms, Grieg, and Hageman songs, an excerpt from Donizetti's Lucia di Lammermoor, and well contrasted selections of Faure, Massenet, Obradors, Hughes, Davies, and Chanler. Carroll Hollister supplied admirable accompaniments from memory, and contributed Debussy and Khatchaturian solos that were vigorously encored.

Shura Cherkassky's piano recital in the Wilshire Ebell Theatre on April 30 pleased his admirers, who enjoyed his presentation of Schubert's Grand Sonata (No. 2, in A major) in the "grand" manner. A Lully Suite was done in two-dimensional harpsichord fashion and a Chopin group of the G minor Ballade, a Nocturne and two Valses was given unemotionally. Prokofieff's Third Sonata, two Rachmaninoff Preludes and the Don Juan Fantasie of Liszt completed the category.

A joint recital by Constance Ruddick, violinist, and John Fiasca, violist, drew an approbative audience to the Assistance League Auditorium, April 19. Miss Ruddick's tone has a tender quality and she used fluent technique without ostentation. Fiasca displayed a luscious tone and handled his instrument with the flexibility of a fiddle. They appeared together in a Mozart Duo (K. 423) and were joined by Pianist Raymond McFeeters in the romantic Jongen Trio, Op. 30. McFeeters interpreted with finesse a solo group of Rachmaninoff, Debussy, Guarnieri, and Griffes items, and gave polished support to the others in Chausson's Poeme and Shulman's Theme and Variations.

Festival of American Music

A Festival of American Music was held at the University of Southern California beginning April 25 with a concert by the Trojan Concert Band, directed by Bill Gould, that included a deftly written Serenade for wind instruments by Ernest Kanitz and Ingolf Dahl's adroitly scored, provocative Music for Five Brass Instruments. Highlights of the two chamber music evenings were Halsey Stevens' beautifully written, fluent and intriguing Sonata for violin and piano, and another effective Sonata by Kanitz, played by Anton Maaskoff and John Crown.

Ice-Capades Open

The Ice-Capades of 1947 had a brilliant opening in Pan-Pacific Auditorium, April 24. Producer John H. Harris again has achieved an ice show which has all the component part of true ballet, and which far excels the efforts of his competitors. The musical score devised by Jerome Mayhall is drawn from many sources, as it necessarily must be since no choreographer and composer have as yet collaborated on a satisfactory original one. The important point is that it is done in the best of taste and with adroit handling of material. Most of the themes are symphonic and even the popular ones used are treated in symphonic fashion, so that the whole becomes what Hindemith has aptly termed a "symphonic metamorphosis" which has full artistic justification. Mayhall directed from upstage, thereby facing both his orchestra and the ice (and the spectators, incidentally). This turned out a happy arrangement, as the orchestra played to amplifiers and avoided the former sound lag between direct and amplified sounds. It was beautifully timed and executed.

Donna Atwood's superb skating was the acme of grace, with Bobby Specht providing a skillful foil. The Benoit Sisters, Edythe and Nate Walley, Red McCarthy, Robert Dench and Rosemarie Stewart, Don Condon and Mary Irwin, and the polished waltz smoothness of Orrin Markhus and Irma Thomas were individual highlights. Director Chester Hale created some lovely ballet effects with the finely trained company.

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Lucile Cristcarson has composed an In Memoriam honoring Ross O'Dell, one of her former students, who died recently from injuries suffered in the Pacific war.

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HOLLYWOOD AS I SEE IT

By RICHARD DRAKE SAUNDERS

Milton Schwarzwald, head of Universal-International music department assigned five musical directors for nine pictures. Frank Skinner was given Douglas Fairbanks' first starring U-I production, "The Exile," which started April 24, and Robert Montgomery's debut with the company, in which he will star and direct, "Ride the Pink Horse," which gets under way May 11. We await with bated breath Skinner's musical delineation of a pink horse.

Daniel Amfitheatrof will conduct and compose original scores for Sam Wood's "Ivy" and Walter Wanger's "The Lost Moment," and Miklos Rozsa has been set for Mark Hellinger's "Brute Force" and Kanin Production's "Imagination." Frank Schumann will be music director for Abbott and Costello's next comedy, "The Wistful Wido of Wagon Gap," which started April 28, and Hans Salter will handle both "The Web" and "Singapore."

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Preview of Jules Levey's "New Orleans" was offered recently. From an interview with Director Arthur Lubin some time ago, we knew it aimed to trace the rise and early history of jazz, but we were given the impression that it also would include some reasonable presentation of real music. The latter is present only in shreds left by the cutting knife, while the former is repeated *ad nauseum* and with unmitigated din. Film harps on the ancient (producer's) theory that a music lover will start to sway when confronted with jazz (from enjoyment, not coma) even when in the worst of taste.

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Wilbur Evans, baritone, has been signed to an M-G-M contract, and is to remake some of the films that were made originally with Nelson Eddy.

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RKO avers that Artur Rubinstein is going to play on tour a concert version of the Concerto in C minor which he has recorded with the New York Philharmonic-Symphony for "Memory of Love" (erstwhile "Counterpoint"). Leith Stevens, who composed the opus, has moved into the former Edgar Rice Burroughs home, and the room where the writer turned out his Tarzan stories has been turned into a memorial to the late Mme. Ernestine Schumann-Heink. Stevens was the famed contralto's accompanist on her farewell tour.

•

George Duning has been set by Cornell Pictures to compose the score for "Her Husband's Affairs," Ben Hecht-Charles Lederer comedy co-starring Lucille Ball and Franchot Tone. The film is to be released by Columbia.

Also on the Columbia lot, Morris Stoloff, music head, has assigned Paul Sawtelle to score "Keeper of the Bees," and Marlin Skiles to score "Three Were Thoroughbreds."

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Carmen Dragon was signed by William Cagney Productions as musical director for Saroyan's "The Time of Your Life," a screen adaptation of the Pulitzer and Drama Critics' Circle prizewinner, now in production on the General Service lot. Dragon recently completed scoring "Dishonored Lady," "Young Widow" and "The Strange Woman."

•

Robert Paige, who has one of the starring roles in Republic's "The Outcast," is learning to "fake" playing the organ for one of his scenes in the film. His teacher is Catherine McLeod, who "faked" the piano playing in "I've Always Loved You."

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Alfred Wallenstein, music director and conductor of the Los Angeles Philharmonic Orchestra, is spending May in New York, where he will accept the Alice M. Ditson Award of $1,000 presented annually at Columbia University to an American conductor for distinguished services to American music, and guest conduct the NBC Symphony in four appearances.

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The Roth Quartet has been engaged for four concerts again at the annual Chamber Music Festival at the University of California at Los Angeles, May 27, June 3, 10 and 17. The programs will feature Brahms, honoring his anniversary, with two of his string quartets, piano quintet and clarinet quintet. Other composers are Boccherini, Mozart, Beethoven, Schumann, Borodin, Dohnanyi, Ravel, and Shostakovich. Later in the summer there will be a special series with many contemporaries, featuring American composers.

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The Beverly Hills Rehearsal Symphony is a group of studio and radio musicians who meet regularly for the pleasure of playing new and interesting works. Admission is by invitation only. Edward Rebner conducted Toch's "Big Ben" at the latest affair.

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Producer Frank R. Bruni is adding some lighter fare to his Florentine Gardens show for the summer months. For his comedy headliners he has signed the two Maxies—Max Baer and Slapsie Maxie Rosenbloom. We are wondering if opera lover Bruni will be able to give these two an operatic motif. . . . How about an excerpt from Das Rheingold?

•

Members of the Philharmonic Orchestra honored Harvey S. Muss, long-time president of the Southern California Symphony Assn., with an engraved cigaret box on the stage of the Philharmonic Auditorium after the season's final concert. Joining in the tribute were Conductor Alfred Wallenstein, and J. K. Wallace and John te Groen, officers of Local 47, American Federation of Musicians.

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The Bohemians Elect Officers

The annual meeting and dinner of The Bohemians on May 5 marked the close of the 40th season of this club, long an institution in New York's musical life. Following the dinner, attended by over 300 members, a program was presented by Walter Damrosch, Ruggiero Ricci, Louis Persinger, Davis Shuman, Carl Deis, and St. Mary's Horseshoers Quartet, furnishing a comedy finale to the evening.

The following officers were elected for the coming season: president, Edwin Hughes; vice-presidents, Willem Willeke, Francis Rogers and Paolo Gallico; secretary, Clyde Burrows; treasurer, Carl Deis.

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BORIS SIRPO,
conductor, in rehearsal with the Portland (Ore.) Chamber Orchestra.
(Photo by Alfred A. Monner.)

Music Academy of the West Formed in Santa Barbara

SANTA BARBARA, CALIF.—The new Music Academy of the West, which announces an eight-weeks' summer term of private lessons, with artist teachers, master classes, festival concerts and lectures, from July 7 to Aug. 31, is not only an all-California Academy of Music, but is being developed by the entire West. A non-profit institution, it is designed to provide increased opportunities for the gifted and advanced student.

The board of advisers includes: Dr. Remsen Bird, Adolph Bolm, Mrs. Artie Mason Carter, Louis Gruenberg, Richard Hammond, Josef Hofmann, Werner Janssen, Lotte Lehmann, Mrs. Edward MacDowell, Yehudi Menuhin, Pierre Monteux, Louis Persinger, William Primrose, Artur Rodzinski, Artur Rubinstein, Robert Shaw, Josef Szigeti, Lawrence Tibbett, Helen Traubel and Bruno Walter.

On the faculty for the initial summer session are: Dr. Richard Lert, symphony, opera and choral conductor; Richard Bonelli, Metropolitan Opera baritone; the Griller String Quartet; Roman Totenberg, violinist; Harry Kaufman, pianist and exponent of chamber music; Mildred Couper, Santa Barbara pianist and composer, teaching piano and harmony; and Ernest Bloch, in a series of lectures on The Musical Language.

Mme. Lehmann is giving a benefit concert to open the Music Academy officially. Lawrence Tibbett is heading the Los Angeles Scholarship committee.

The spacious grounds and buildings of the Santa Barbara School, in the foothills overlooking the ocean, have been made available for the Music Academy's summer session. Both students and faculty will be housed on the campus.

Isabel Morse Jones, for twenty years music critic of the Los Angeles Times, is director; Grace Denton, executive secretary, and Paul Cameron Sherbert, business manager.

San Carlo Opera Opens 5-Week N. Y. Season

With Bizet's Carmen the San Carlo Opera Co. opened its tenth spring season of five weeks on April 23 at the Center Theatre in New York. The event had all the earmarks of enthusiasm as far as the audience reception went, to which one has become accustomed. The San Carlo Opera, in the years it carried on its work, has acquired a public which follows with interest and enjoyment all its efforts. It is receptive, "open-minded."

Each aria, duet and ensemble is greeted with applause, and it was a warm homecoming which was celebrated on this occasion.

The Carmen was Coe Glade, who had been heard in this part many times before. She apparently was specially favored by the audience. Don Jose was sung by Paolo Civil, Escamillo by Mostyn Thomas and Micaela by Mina Cravi. They all shared in the applause of the sold-out house, as did the conductor, Anton Coppola, in his local debut, who held the ensemble together with firm hands.

A résumé of the season will be published in the June issue of Musical Courier. H. W. L.

National Institute Makes Awards To Three Musicians

The American Academy and the National Institute of Arts and Letters has made $1,000 awards to three musicians, among the fifteen so honored this year who are not members of the Academy or Institute. They are: Ulysses Kay, 30, Negro composer, of Tucson, Ariz., now living in New York, who in 1946 won a fellowship from the Ditson Fund; Alexei Haieff, 34, composer, born in Siberia, who came to America at 17, studied at the Juilliard School and with Nadia Boulanger in Paris and now lives in New York; and Normand Lockwood, 41, composer, born in New York, who studied with Miss Boulanger and with Respighi at the American Academy in Rome, and won various prizes, and who teaches at Columbia University and Union Theological Seminary.

Ives Awarded Pulitzer Prize

Charles Edward Ives, composer, was among those awarded Pulitzer Prizes in the annual presentation by Columbia University, announced on May 5. The award "for a distinguished musical composition" was made for his Symphony No. 3, which, though written some forty years ago, was not performed until a year ago in New York.

Mr. Ives, born in Danbury, Conn., in 1874, studied at Yale University under Parker, but was largely self-taught. He carried on composition in an original musical style, was not recognized until the modernist movement "caught up" with him.

GERTRUDE LINDHORST.
(Photo by James Abresch.)

Gertrude Lindhorst Heard

Gertrude Lindhorst, soprano, assisted at the piano by her teacher, H. Maurice-Jacquet, gave a recital recently at Mr. Jacquet's studio. The singer showed a pleasing voice of range and agility, negotiating both coloratura and dramatic passages. Her program embraced music of Handel, Mozart, Saint-Saens, Franck, Debussy, Georges, Meyerbeer, Schubert, Strauss, and Brahms. D. B.

WORLD OF MUSIC MOURNS . . .

JOHN GREGG PAINE, general manager of the American Society of Composers, Authors and Publishers, died on April 23 of a cerebral hemorrhage after delivering an address to the National Federation of Music Clubs in Detroit.

A specialist in copyright law, Mr. Paine had appeared before the legislatures of more than half the states in the country on behalf of American composers and authors. As a representative of ASCAP, Mr. Paine was decorated by the French Government in 1939, and was made an Officier d'Académie. In 1943 he received a Citation of Merit from the National Association of American Composers and Conductors "for outstanding service to American music," and was elected by delegates of all the Pan-American countries as first vice-president of the Federacion Interamericana Sociedades de Autores y Compositores. He was appointed by former Secretary of State Stettinius to the Civilian Committee to assist the State Department in the study of policies covering the interchange of cultures among the Pan-American countries.

In 1946, Mr. Paine was elected president of the Second Federation of the Confederation Internationale des Sociétés d'Autores et Compositeurs. In January of last year, he was made a Chevalier of the French Legion of Honor.

Mr. Paine was graduated from Wesleyan University in 1909, and served as trustee. A native of Columbia, Pa., he and Mrs. Paine, the former Rhea Lewis, resided in Wilton, Conn. He is survived by his widow and a son, Robert G. Paine.

Funeral services were held at the Frank E. Campbell Funeral Home, in New York, on April 26, attended by a large number of notables in music and other fields. Deems Taylor, the Society's president, delivered the eulogy.

CHARLES FRIANT, 57, tenor of the Paris Opera-Comique, died in the French capital on April 22. Early in his stage career he played speaking roles opposite Sarah Bernhardt and made his opera debut with the Comique in 1920.

THOMAS H. PERFIELD, husband of Effa Ellis Perfield, died on March 30.

JOHN B. MILLER, 75, tenor, passed away on April 8. Mr. Miller had appeared with the Chicago Symphony, the Minneapolis Symphony, the Chicago Apollo Club, Chicago Sunday Evening Club, and many oratorio societies. He was the principal tenor and manager of the Chicago Operatic Company. He is survived by his wife, two sons and two daughters.

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CHICAGO Defauw Feted

By DOSHA DOWDY

CHICAGO.—Chicago's symphony season closed during the week of April 26, with audiences filling the houses for each of the four final concerts under Désiré Defauw as permanent conductor. One of the most eloquent readings heard here of Tchaikovsky's Fifth Symphony closed Thursday night's concert. Mr. Defauw received perhaps the greatest ovation ever given a conductor in Orchestra Hall, according to veteran symphony men.

This was a concert significant for the heights reached both by the conductor and his men of the orchestra. Felt and expressed in that long and overwhelming applause was a tribute of admiration for the gallant character, as Mr. Ryerson so well expressed it, when he said what was in the hearts and minds of the audience: "Mr. Defauw has brought a great deal to Chicago, for which we shall always be indebted. He will leave a deep imprint on our city as a great musician, a gallant character, and a true friend whom we shall look forward to having back as often as he can come."

Ovations at Symphony Concerts

The concert of April 22, was a notable one both for its musical content, and for the appearance of Witold Malcuzynski as soloist in Liszt's Piano Concerto in A major. Great abandon of spirit and freedom of execution in the true Lisztian style, together with the well matched orchestral accompaniment, marked the performance of this concerto as an extraordinarily brilliant and stirring one. Also listed, were Beethoven's Overture to Egmont, given one of its finest readings; Franck's symphonic poem, Psyché; and Fauré's suite from Pelléas and Mélisande, which will be remembered as one of the beautiful performances of important works in the repertoire of French music, so much of which Mr. Defauw has brought to light. Two Wagner excerpts, Siegfried's Rhine Journey, and Prelude to Die Meistersinger, closed the program, following which Mr. Defauw received warm-hearted acclaim.

Programmed for the Thursday-Friday events were Bizet's Overture, Patrie; Debussy's Clouds, and Festivals, given exquisitely delicate and sensitive readings; Stravinsky's Fire-Bird suite, brought to life with all of its imagery, color, moods and motion, and finally, Tchaikowsky's symphony No. 5. Mr. Defauw infused new life into this work, and into this composer's Pathetique Symphony, played as the final number on Saturday night's closing program.Exhilarating and dramatic readings were given also to works by Mozart (Overture to Marriage of Figaro), Enesco, and Strauss. Unprecedented tribute was paid Mr. Defauw at the concert's close.

Visiting Orchestras Heard

Two visiting orchestras, the San Francisco, under Pierre Monteux, and New York's Philharmonic, in two concerts, with George Szell and Dimitri Mitropoulos, as guest conductors, played to enthusiastic audiences during the final week of April.

Mr. Monteux and his orchestra, which had not been heard here before, opened their program with an immaculate performance of Bach's Passacaglia and Fugue in C minor, orchestrated by Respighi. Following was a first local performance of The Ascension, Four Symphonic Meditations by Messiaen, whose titles of a spiritual nature had little relation to the music, through most of which the brass was predominant. Ravel's Symphonic Fragments from Daphnis and Chloë presented recently by both Defauw and Muench, were given notably beautiful performances. Although that of the Brahms Symphony No. 1 was not one of the most exalted performances, it was a noble and superior one from every standpoint. Enthusiastic applause of the audience recalled Mr. Monteux to the stage numerous times.

The first of the N. Y. Philharmonic concerts (May 2), with George Szell conducting, offered three Wagner works —Overture to Tannhäuser; Prelude to Lohengrin, and Prelude and Love-Death, from Tristan and Isolde; and Brahms' Symphony No. 2. Mr. Szell had at his command an orchestra of superb calibre, and one which responded to his every intent. Faultless workmanship, musicianly interpretations of the highest order, and the superior quality of the orchestral choirs accounted for the remarkably fine symphonic concert presented on this occasion.

LOUIS SUDLER,
baritone of the Chicago Opera Co., who recently made his second appearance of the season as guest artist on the Northerners' program over WGN, in excerpts from Mozart's Don Giovanni. Mr. Sudler is to appear with the Grant Park Symphony Orchestra, July 11, under Nicolai Malko's conductorship.

The orchestra's second concert, broadcast from Orchestra Hall May 4, had not been heard at this writing, but is being anticipated with great interest. Dimitri Mitropoulos, now established as one of Chicago's favorite visiting conductors, was to lead the orchestra in a program which comprises the Sibelius Symphony No. 2; Mozart's Overture to Don Giovanni; Ibert's Ports of Call; and Strauss's Waltz from Der Rosenkavalier.

Civic Orchestra in Concert

Chicago's Civic Orchestra, under John Weicher, on April 20 in Orchestra Hall, gave one of the best concerts presented by this organization. Under the expert and authoritative baton of John Weicher, the orchestra played with musical understanding, technical facility, and fine tone quality. Fingal's Cave Overture, (Mendelssohn-Bartholdy); The Sibelius Symphony No. 1 in E minor; Gliere's Symphonic Poem, The Sirens; and Casella's Rhapsody, Italia, composed the program. The orchestra responded to the enthusiasm of the audience with encores.

"Met" Opera Week in Chicago

A week's season of the Metropolitan Opera opened here April 21, with Boris Godunoff—a welcome departure from Aida. Despite complaints of shabby scenery, Boris, with the incomparable Ezio Pinza in the title role, was given a magnificent performance, with all the splendor, color, and high drama of this opera brought into full play.

Dorothy Kirsten's Butterfly is a charming and moving one, but the stage settings of the opera and the assisting personnel were somewhat disappointing.

Tagliavini and Patrice Munsel were highlights of the excellently produced Lucia, though Miss Munsel did not come up to her previous performance of the role here.

The "Met" management was unable to supply critics of music publications with tickets for the full season, so that no estimate of the remaining operas can be given.

Mendelssohn Club in 53rd Season

The Chicago Mendelssohn Club, distinguished male chorus under Jacques Homier, celebrated its 53rd season with a concert in Orchestra Hall, April 29. Works by Victoria, Schvedov, and Bruch made the most valuable contribution. Exhibited were excellent a capella singing and fine feeling for interpretation. The chorus throughout gave evidence of remarkably good training in every respect.

Of especial interest were three new songs by the Chicago composers, Frank Cookson, Russell Miles and Noble Cain, dedicated to the Mendelssohn Club, and given premieres. Soloists were Gillette and Micari, duo-pianists, heard in highly successful performances of Saint-Saens' Variations on a Theme by Beethoven, in works by Simmons, Benjamin and Rachmaninoff, and encores. Maud Nosler, soprano, and well known oratorio singer, was a distinct asset to the program as soloist with the chorus in Stevenson's Omnipotence, and in an encore excerpt from Haydn's Creation; and Emil Heinrich, baritone, whose rich voice added to the performance of Stewart's Song of the Camp. G. Archer Farrell and Allen Bogen were the excellent accompanists.

Chicago Trio Appears

The Chicago Trio (Ruth Klauber, pianist; Robert Dolejsi, viole d'amour; and Peggy Hardin, flute), gave the first of two concerts within a fortnight at

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Kimball Hall, April 20. These enterprising devotees of early chamber music have made a valuable contribution to the concert season in presenting seldom heard works written for unusual combinations of instruments, including viole d'amour, and the recorder. Each member of the ensemble is an artist in his or her own right, as is evident from the musically mature and technically skillful performances which they give. The program contained Telemann's Trio in D major; Vivaldi's Concerto for viole d'amour and piano; Neruda's Trio for recorder, viole d'amour; Leonardo Vinci's Sonata in D major for flute and piano; and Loeillet's Trio Sonata in G major.

Civic Music Association Festival

The Civic Music Ass'n of Chicago gave its annual spring festival (the 34th) in Orchestra Hall, April 27. The children's chorus, recruited from classes held by the group in playgrounds, settlements and orphanages under the direction of Marx E. Oberdorfer, sang in addition to folk songs of various nations, works by Bach, Brahms, Franz, Foster, Sowerby and Chaminade. The Civic Orchestra under John Weicher accompanied the children and played the Strauss waltz Wine, Woman and Song, and Tchaikowsky's overture-fantasia Romeo and Juliet. The program closed with the children and the audience singing America the Beautiful.

Some Recitalists

Recitalists heard here in the fortnight included Patrice Munsel, who in spite of a cold exhibited her remarkable talent throughout a taxing program. Miss Munsel has at times a faulty production to overcome, but her singing is unusually attractive and musical. The singer's natural charm should be matched with simplicity of stage presence.

Marian Anderson gave her second recital of the season in the Civic Opera House, April 20. Miss Anderson's artistry remains unquestioned, but it is regrettable that unsteadiness of pitch, particularly evident in her Bach, should mar to some extent her great gifts.

Philippa Schuyler, youthful Negro pianist and composer, played her debut recital here, April 28, under the management of Philruth Inc. Miss Schuyler is extraordinarily gifted musically and technically and showed mature conception of the works she interpreted. She exhibited innate musical feeling and an exhilarating brilliance in her program of works by Scarlatti, Franck, Chopin, Ravel, Copland, Cesana and Thomson; and in closing, the pianist's own Childhood Fancies. These showed marked creative talent, music understanding, and delightful imagination.

Grant Park to Open 13th Season, June 25

The Chicago Park District has announced June 25 as the opening date of the Grant Park season (June 25-Aug. 17), providing eight weeks of symphonic music "under the stars" with soloists for each of the 31 concerts. These will be managed by Walter L. Larsen, of the Park District Staff. Programs are scheduled for Wednesday, Friday, Saturday and Sunday evenings (with the exception of Saturday, Aug. 16). The first two concerts of each week will offer complete symphonies. "Specialties" will be heard on Saturdays, and "pop" concerts on Sundays.

The Grant Park Symphony Orchestra with Nicolai Malko as permanent conductor, will have as guest conductors, Chicagoans Leo Kopp and Hans Heniot; Robert Stolz, Hans Schwieger, Paul Breisach, David Van Vactor, Arthur Fiedler, Izler Solomon, and Antal Dorati. Soloists in the order of their appearance are:—Leonard Warren, Mischa Mischakoff, Muriel Kerr, Carol Brice, John Carter, Fritz Siegal, Louis Sudler, Carolyn Long, Mario Berini, Donald Dickson, Thaddeus Kozuch, Frances Yeend, Mario Lanza, George London, Marcel Hubert, Camilla Williams, Jesus Maria Sanroma, Arnold Eidus, Ida Krehm, Ramon Vinay, Jacques Abram, Robert Merrill, Winnifred Heidt, Whittemore and Lowe, and Jan Peerce.

Woman's Symphony Concert

An all-Gershwin program, April 21, the penultimate in this season's Woman's Symphony Series, brought again to Chicago the shrewd, lively conducting of Izler Solomon and displayed against a glowing and accurate orchestral background the virtuoso abilities of Florence Henline, piano soloist in the Concerto and Rhapsody. Miss Henline, Mr. Solomon and the ladies of the orchestra did full justice to the spirit of Gershwin and his scores, which have become authentic Americana. The concerted numbers, together with the purely orchestral—An American in Paris and Robert Russell Bennett's treatment of music from Porgy and Bess—reflected the determinedly frivolous era of the 20's with a zest at once nostalgic and timeless. D. A.

Midwestern Conservatory Events

The symphony orchestra of the Midwestern Conservatory of Music will be presented in concert at the Studebaker Theatre, May 25, at 3:30 o'clock. Jean B. Middleton will appear as guest conductor of his own compositions, and as soloist in the Rachmaninoff Piano Concerto No. 2. Mr. Middleton has been engaged as artist member of the summer school faculty of the conservatory and will hold piano master classes throughout the summer session.

Naomi Watson in Demand

Spring engagements of Naomi Watson, contralto, include two appearances, both in Tiffin, Ohio, and Webster Grove, Mo.; Waterloo, Ill.; Champaign, Ill., under the auspices of the Legato Music Club; Edison Park Lutheran Church, (soloist for Good Friday services); Park Ridge, Ill.; Philadelphia, Pa., as featured soloist for the Inter-Racial Service, in three groups of songs; concerts in Lansdale, Pa.; and in Franklin and Marshall College, Lancaster, Pa., with also two lecture appearances on The Place of the Spiritual in American Folk Song, and Negro Composers in American Music; soloist of the Presbyterian Church of the Master, N. Y.; and on May 25th, a concert appearance in Quincy, Ill., the hometown of Miss Watson, where elaborate preparations are being made for this first appearance there since her Town Hall debut.

Chicago Opera Co. and Wacker Corp. Dissolved

The Wacker corporation, owner of the Opera Bldg., at 20 N. Wacker Dr., and the Chicago Opera Co. has been reduced to the relationship of landlord and tenant, with the resignation of Abner J. Stilwell, chairman of the board of trustees of the Chicago Music Foundation, and president of the Chicago Opera Co., resigning as chairman of the Wacker Corp. board, and Arthur J. Wirtz and James Thompson of the Wacker Corp., withdrawing from the Opera Co. Thus the last vestige of Samuel Insull's plan to endow Chicago opera by assigning revenues to it from the building erected as its temple vanished. It has been reported that differences between Thompson and Stilwell caused the separation.

Oswald Jonas Heard

Oswald Jonas, chairman of the Theory dept. of Roosevelt College, was presented by the School of Music, April 30, in Recital Hall, in a lecture-demonstration on Brahms. Agatha Lewis, soprano, and Barbara Elfenbein, pianist, were the assisting artists. Songs, beautifully sung by Miss Lewis, were Alte Liebe, Dein Blaues Auge, Regenlied, Nachklang, Feldeinsamkeit, Geheimnis, Madchenlied, and Two Folk Songs of Brahms. Miss Elfenbein and Dr. Jonas played Variations on a theme by Schumann for piano, four hands. A large and friendly audience applauded him.

TWO FAMOUS SCANDINAVIANS, Lauritz Melchior, the Metropolitan's Danish heldentenor, and Ingrid Bergman, Sweden's "First Lady of the Theatre," at a Swedish benefit at Carnegie Hall, New York.

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Two New Music Films Make Bow

Carnegie Hall and The Barber of Seville Presented

Two new musical films had their premieres in the last fortnight in New York. They were the much publicized Carnegie Hall, which features many noted musicians among its "principals," and which had a simultaneous premiere at two New York theatres, the Winter Garden and the Park Avenue, and a foreign-language musical film version of The Barber of Seville, with Ferruccio Tagliavini and other singers heading the cast, which was produced in Italy.

Perhaps not since the opening of the Radio City Music Hall has there been such a concurrence of famous names as in Carnegie Hall. This filmed perpetuation of great music performed by noted interpreters certainly has its merits as a framework for outstanding tonal talents. This is the more so since the acoustical reproduction is virtually faultless, and in this respect is almost without precedent in the musical films.

Noted Names

The New York Philharmonic-Symphony conducted by Bruno Walter, Artur Rodzinski, Fritz Reiner and Leopold Stokowski contributes the orchestra numbers—the Meistersinger Prelude, one movement from Beethoven's Fifth Symphony, the accompaniment for the opening of Tchaikovsky's Violin Concerto, as beautifully played by Jascha Heifetz, and the second movement from the same composer's Fifth Symphony.

Lily Pons is heard in the Bell Song from Lakmé, also done exquisitely, Risë Stevens contributes the Seguidilla from Carmen and My Heart at Thy Sweet Voice from Saint-Saens' Samson et Dalila, in colorful versions, both accompanied by the Philharmonic Orchestra conducted by Charles Previn, musical director of Radio City Music Hall.

Artur Rubinstein plays brilliantly Chopin's Polonaise in A flat and the Ritual Fire Dance by De Falla. Gregor Piatigorsky contributes his luscious tone to The Swan by Saint-Saens, to the accompaniment of eight photogenic ladies playing on harps!

Jan Peerce, Metropolitan Opera tenor, brings his fine voice to the Italian song, O Sole Mio. Ezio Pinza, bass of the Metropolitan, gives a dashing version of the Champagne Song from Mozart's Don Giovanni and a sonorous one of an aria from Verdi's Simon Boccanegra. Both the latter singers take part in the actual film action and are heard with piano accompaniment in scenes which are brought about by rather artificial expedients.

Plot Concerns Highbrow vs. Jazz Music

To please jazz adherents, Vaughn Monroe and his orchestra appear in connection with a plot which concerns the ambitions of an old Carnegie Hall woman employee to have her son become a famous virtuoso, and her heartbreak when he instead espouses a jazz career. Harry James, famous trumpet player, has the "last word"—or rather, the last sound—in the picture by playing the solo part in a specially-written work by Portnoff, entitled "Fifty-seventh Street Rhapsody," for trumpet and symphony orchestra, in which the hero of the picture (ably played by William Prince) plays himself into fame and thus brings on a happy ending.

It would be pleasant to report that the enormous outlay of fine musical artistry has brought about an exceptional production in cinematic novelty and dramatic power. As it is, one has to report that, though the music comes off very well, owing to the first-rate recording, the whole evening, as a dramatic entertainment, lacks cohesion.

REHEARSAL FOR THE BARTERED BRIDE, given at the Friendship Gardens Opera Festival at Michigan City, Ind. Top row: Muriel Lawrence, Anthony Marlowe, Joanne Jennings; bottom row: Stefan Kozakevich, Jarmila Novotna, Joseph Tessmer, stage director.

Others in the film who have speaking roles are Marsha Hunt, Frank McHugh, Martha O'Driscoll, Hans Yaray, Joseph Buloff, and—a very brief scene—Olin Downes, music critic of the New York Times. The film is presented by Borris Morros and William Le Baron, directed by Edgar G. Ulmer, with Samuel Rheiner as production supervisor. The film story is by Senna Owen, the screen play by Karl Kamb. A Federal Films Production, the picture has been released through United Artists.

Tagliavini in Barber of Seville Film

The other musical film, The Barber of Seville, sung in Italian and released by Excelsior Pictures, opened a run at the Golden Theater on May 5. In addition to Ferruccio Tagliavini, who sings Almaviva, the Italian producing team of Mario and Ugo Trombetti have gathered such noted Roman singers of the Royal Opera as Tito Gobbi, Nelly Corradi and Italo Tajo. It is said to have been Tagliavini who fathered the idea of putting Rossini's opera before the camera, so that the millions who can afford only rarely to hear opera, on the stage, could make its acquaintance by this filming of what purports to be an uncut version of the comic masterpiece.

Deems Taylor acts as entr'acte commentator, explaining the lot in English, of course. English titles are also added to translate the chief points of the dialogue during the recitatives.

Acoustically, the film is very good and the photos of the action are in general live and imaginative. Whether this kind of photographed opera will ever replace the actual stage performance is still doubtful. But a picture of this kind may serve to interest many persons in actual opera attendance throughout the country.

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N. Y. Concerts

(Continued from page 8)

torale and Capriccio; Hindemith's Sonata No. 2; Schumann's Kreisleriana, and shorter pieces by Fauré, Debussy, Liszt and Chasins. Miss Mednikov, who is on the faculty of the Juilliard Graduate School, gave an excellent account of herself before a large and responsive audience. In the Scarlatti works she displayed a nice feeling for the classic style, playing with clarity and the appropriate delicacy. C. A. P.

Debut and Encore Concert

The Debut and Encore Concert on Sunday afternoon, April 27, presented Ramon Vinay, the noted tenor, Frances Lehnerts, mezzo-soprano, and Jay Karlin, violinist, in a program brilliant with variety. Mr. Vinay's two groups of songs and arias, with Marcel Franck at the piano, afforded a "close-up" of this fine soloist, which amply confirmed the reasons for his wide popularity as an operatic singer. Miss Lehnerts' generous contributions, ably assisted by Sanford Schlussel at the piano, demonstrated her ability in interpreting the dramatic, the sentimental, the whimsical, as well as revealing the rich beauty of her clear warm voice and her excellent diction in various languages. Mr. Karlin, for whom Narciso Figueroa was at the keyboard, gave an admirably rounded performance, with great beauty of tone, excellent rhythmic sense. T. P.

Oscar Griffin Bows

Oscar Griffin, winner of the Marian Anderson Scholarship, on April 27 showed a tenor voice of quality. When handled in the right way, the voice has a velvety timbre and the high register is appealing, in its effortless and easy-sounding lightness. Unfortunately the singer diminishes the effectiveness of his offerings with exaggerations of interpreation. If he sings *piano*, he whispers almost inaudibly, and in his *forte* he sometimes forces the voice needlessly. With arias by Stradella, Scarlatti and Donizetti, and songs by Beethoven, Schubert, French and American composers, Griffin revealed the wide range of his repertoire. The German diction could be improved. At the piano was the excellent Otto Herz. H. W. L.

Dyer-Bennet in Final Event

For his final concert of the season on April 27, Richard Dyer-Bennet offered folk-songs of England, Ireland, Scotland and America. Also his own setting of a song by Henry VIII and translations of several German songs. His impeccable diction, interpretative skill and pleasant lyric tenor voice, were, as usual, in full evidence. D. M. K.

Mary Bishop Gives Piano Recital

Mary Bishop appeared in piano recital on April 28. Her conventional program of Mozart, Beethoven, Schumann, Brahms, Chopin, Albeniz and Ravel works was performed with competence, grace, and fidelity, well setting forth her admirable equipment. Her dexterity is all one could wish, her tone full and controlled, her readings sane, serene and consistent. Charm of personality, combined with these other endowments, made the evening one to be remembered by the large audience which heard her emphatically successful recital. T. P.

Nin-Culmell Plays De Falla Works

Joaquin Nin-Culmell, pianist, on April 29 appeared in a program remarkable for a strange disparity. His Mozart Variations (K455), His Beethoven C minor Sonata, Op. 10, No. 1, and his Chopin G minor Ballade, Op. 23, seemed mechanical, harsh and lacking in the proper characteristic moods, although even then his pedal control was amazingly good (as was remarkably evidenced by his tonal clarity throughout a prolonged trill later in the program). But in the latter part of the recital, devoted entirely to works of De Falla, whose disciple he was, he became quite another person. Much of the grace lacking in the Mozart, the richness missing in the Beethoven, and the emotional appeal that should have been felt in the Chopin, were distinctly present in the seductiveness, the sonority and the poignancy imparted by him to seven selections by the great Spaniard. His concluding number, the Ritual Fire Dance, this reporter has seldom heard done better. T. P.

Belarsky Sings Varied Program

The Russian basso Sidor Belarsky on April 30 gave a program of Russian and French songs, German Lieder and a Verdi aria. Mr. Belarsky displayed a voice of appealing quality and wide dynamic range. His pianissimo is especially effective when not over-used. He was naturally at his best in the Russian songs; there was a little too much of Slavic influence apparent in the interpretations of the French and German words. The concert was well attended, and the basso encored songs throughout the program. M. K. R.

Isabel A. Chatfield's Song List

Isabel Allen Chatfield, soprano, was heard in an excellent list of art songs May 1. Grieg, Debussy, Brahms and Hugo Wolf established the standard; songs in Russian and Hungarian added interest as did also the Spanish-Portuguese group. English numbers were particular notable for melodious effect, including the Flower Drum Song, by Chen; Now Sleeps the Crimson Petal, by Quilter; John Beach's song of Labor, Passers By; and William Arms Fisher's arrangement of the Negro melody, Little Wheel a-turning in my Heart.

The soprano's fine performance was ably seconded by the work of her accompanist, Valentin Pavlovsky, who offered two Chopin solos. M. C.

All-Veterans' Orchestra in Debut

Under the able direction of Sascha London and with Lola Monti-Gorsey, soprano as soloist, the All-Veterans Orchestra of New York introduced itself with a concert on May 3, in an interesting program which mixed cleverly classical works by C. P. E. Bach, Mozart and arias by Bellini and Weckerlin with contemporary music by Menotti-Salta, Shostakovich, A. Ter-Ghevoncian, M. Steinberg, and Kabalevsky.

There were two U.S. first performances. Shostakovitch's British and American Folksongs are simple orchestrations of folklore, written to make Russian audiences acquainted during the war with the folk-music of their allies, which were sung tastefully by Miss Monti-Gersey. Kabalevsky's suite, The Comedians, shows again this composer's talent for writing melodically and rhythmically in a spicy and brilliant style. The concert was well received by a sizable audience. H. W. L.

Times Hall

Musicians' Guild Finale

The Musicians' Guild on April 21 gave its last concert of the season, presenting one new work of novel interest: Aaron Copland's Sextet for string quartet, piano and clarinet. This exceedingly difficult work, developed from the composer's own Short Symphony, is decidedly abstract but had a brilliant, plastic performance at the hands of the Kroll Quartet, Leo Smit, pianist, and David Oppenheim, clarinetist. A magnificent transcription for viola by Lillian Fuchs of Bach's unaccompanied Cello Suite in D minor, played by Miss Fuchs, and the welcome Brahms G minor String Quartet, concluded the signally interesting event. T. P.

Mozart Orchestra Ends Series

The Mozart Orchestra, under the baton of Robert Scholz, on April 22, in its last of this season's concerts, offered a program of varied interest and instructive character. Walter Piston's Concertino for piano and orchestra had Martin Canin, a student of the Music School of Henry Street Settlement, for its youthful and gifted soloist. Haydn's "London" Symphony, Bach's E major Violin Concerto (David Nadien, soloist) and Mozart's Sinfonia Concertante in E flat major completed the program, Charles Sirard, solo bassoon; Lois Wann, solo oboe; Joseph Kerrigan, solo clarinet, and Weldon Wilber, French horn, were other participants. T. P.

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NEW PUBLICATIONS

Dr. Douglas Moore of Columbia University, and Anthony Donato of the Eastman School of Music, are the winners of the 1947 publication contest of the Society for the Publication of American Music. This announcement was made by Philip James, president of the society. Dr. Moore is represented by his Quintet for Winds, originally composed for the League of Composers, and Donato by his String Quartet. . . . Ottalie Mark has resigned as the head of the BMI Research Department in order to concentrate on her studies for admission to the Bar. . . . Michael Aaron is at work on a new book, an Adult Piano Course, according to his publisher, Mills Music, Inc., the firm which is also bringing out Intermediate Steps to the Band, by Maurice Taylor. The book is designed to meet the needs of the medium grade school ensemble.

Paragon Music Publishers has acquired the Virgil Clavier Method, by A. K. Virgil. . . . Mischa and Wesley Portnoff are the composers of the 57th Street Rhapsody, featured in the motion picture, Carnegie Hall. Leo Feist, Inc., is publishing a special edition of the work. . . . Wilson Sawyer's Alaskan Symphony, premiered over ABC last Dec. 14, is now available at Whitney Blake Music Publishers.

Score

SYMPHONY IN B FLAT MAJOR, by Joseph Haydn. Music Press, Inc., N. Y. Score $2.75, String Parts, 40c; Wind Parts, 35c.

The notes to this score, edited by Alfred Einstein, give the information that the symphony is numbered 47 in the Pohl catalogue, 77 in the Mandyczewski. It was composed before 1782, and first published as A Grand Overture. This is the first edition in score, according to Einstein. The instrumentation calls for flute, two oboes, bassoon, two horns, two violins, viola, cello, and bass. The proportions, thus, are slender, but the work has a consistent verve, while sections of the first movement indicate that Mozart was not unaware of Haydn's music when he composed his operas. Now that it is available, this symphony should immediately take its place in the repertoire.

Miniature Score

OPUS AMERICANUM No. 2, by Darius Milhaud. Elkan-Vogel Co., Inc. Philadelphia. $3.50.

A long piece in one movement, this work is divided into 9 sections—Ouverture, Modéré, Animé, Souple et Animé, Animé Rude, Très Lent, March, Introduction et Bacchanale, and Modéré. It is scored for full orchestra with harp and various kinds of percussion. The precise implication of the title is elusive; the work, as nearly everything Milhaud has composed, is strongly French and magnificently orchestrated, with melodies typical of the composer's recent works.

For Clarinet and Strings

PENSIVELY, by Luther Trowbridge. The Composers Press, Inc., N. Y. $1.60 complete.

Trowbridge has scored this short work for B flat clarinet, violin, viola and cello. The title gives a clue to its emotional content, which is quietly lyrical. Amateur groups should be able to play the work without much trouble. The key is C major, and the duration of the piece is about 4½ minutes.

For Full and Symphonic Band

PETITE SUITE, from Op. 39, by Tschaikowsky. Arranged for full and symphonic band by Robert Cray. Edward B. Marks Music Corp., N. Y. Full band and conductor's score, $3.50; Symphonic band and conductor's score, $5.50; Conductor's score, $1; extra parts, 40 cents.

Four selections from the suite constitute this arrangement—The March of the Wooden Soldiers, Old French Melody, In Church, and Waltz. Robert Cray's scoring encompasses the usual instruments — clarinets, cornets, trumpets, horns, saxophones, bass saxophone and clarinet, piccolos, flutes, oboes, bassoons, trombones, baritones, tuba, tympani and drums. This should be particularly useful for schools.

For Violin and Orchestra

CARMEN FANTASIE, based on themes from Bizet's opera, by Franz Waxman; edited by Jascha Heifetz. Harms, Inc., N. Y. $3.

Jascha Heifetz, the editor here, has already recorded this Carmen Fantasy, as has Isaac Stern, who played it in the film Humoresque. It is, of course, an effective and very difficult show piece for the solo violin. Only a highly competent virtuoso will be able to meet its inordinate demands. Orchestral parts are available on rental.

For Violin and Piano

MENUETTO, by W. A. Mozart; arranged by Jascha Heifetz. Carl Fischer, Inc., N. Y. 60c.

Taken from Mozart's String Quartet in B flat Major, K. 458, Heifetz has arranged this agreeable work with the simplicity that it demands. His edition is carefully fingered and shows the various positions. Students should find this piece valuable as an introduction to the classic literature.

For Piano or Harpsichord

THE ART OF THE SUITE, selected and edited by Yella Pessl. Marks Edition, N. Y. $2.

This collection is composed of eight suites of dances by composers of the 17th and 18th centuries—de Chambonnieres, Froberger, Purcell, Fischer, Couperin, Dieupart, D'Aquin and Muffat. Yella Pessl has contributed scholarly notes and short biographical sketches together with a table of ornamental symbols. In addition each work is prefaced with a short note, explaining any editorial additions to the original text. The music itself is not too difficult to play, although like most works of that period, it requires independence in both hands. Amateur and professional pianists alike should investigate this collection.

ORVILLE MOORE, baritone, has just received from Francis Poulenc in Paris several of his latest compositions, which he is preparing for his Fall recitals. (Photo by Marcus Blechmann.)

For Piano Solo

VARIATIONS ON A CANTUS FIRMUS (MODERATO, VAR. 1-10; ARIA, VAR. 11-12; TOCCATA, VAR. 13-22; INTERLUDE, VAR. 23-24), by Vittorio Giannini. Elkan-Vogel Co., Inc., Philadelphia. 80c, 50c, 80c, and 40c, respectively.

Using a cantus firmus with a prevailing tonality in C major, Giannini has composed 24 variations. The cantus firmus moves downward in chromatic steps, making it ideal for the Cesar Franck-ish treatment Giannini has supplied. He uses rich chromatic harmony in a multiplicity of variations. All of the piano writing is expertly contrived, and is of more than average difficulty.

For Flute and Piano

THREE HUMOROUS PIECES, after Joachim Andersen's Etudes, Op. 33, by Antonio Lora. Carl Fischer, Inc., N. Y. $1.25.

Enter natural history, with The Snooping Little Cub, The Lovesick Gazelle, and The Indefatigable Woodpecker. The latter, of course, is molto staccato, the Gazelle pines in Franckian harmonies, and the Cub seems to get into all sorts of trouble in C minor triplets. Students especially should enjoy playing these sketches.

For Voice and Piano

DUST OF SNOW and THE ROSE FAMILY, by Elliott Carter. Associated Music Publishers, Inc., N. Y. 60c each.

Both songs are set to poems by Robert Frost, and both use a strong harmonic idiom. Dust of Snow begins with a bleak melodic line, but with the change in mood of the poem becomes considerably warmer. The Rose Family is more lyrical, and has a swinging accompaniment under an extended melodic line. Both are for medium voice.

NOT THIS ALONE, by Douglas Moore. ULYSSES, by George Siemonn. G. Schirmer, Inc., N. Y. 50c each.

Moore's song is a conservatively written and well constructed work with some imaginative harmonic fluctuations that raise it above the ordinary. In the key of F Major, it presents no difficulties for medium voice. Ulysses is an ideal encore song which needs a healthy voice to put it over. The words are humorous, there is rhythmic abandon, and an effective piano part.

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I See That

Jacques Thibaud, French violinist, now on a concert tour in Africa, will return to Europe to give five benefit recitals in Bucharest for the cause of Roumanian relief. Thibaud returns to the United States in December.

Joseph Schuster, cellist, now on tour in South America, played six concerts in ten days (three recitals, three appearances with orchestra) in Rio de Janeiro. From there he proceeded to engagements in Montevideo, and cities of Argentina, Chile, Peru and Panama.

Efrem Zimbalist, violinist, will give five concerts in Town Hall next season on Nov. 8, Dec. 13, Jan. 10, Feb. 14 and March 13, highlighting the history of violin music from the 16th century to the present.

Eva DeLuca, soprano, sang Nedda in Pagliacci at the Mosque, Pittsburgh, on May 10.

Ramon Vinay, Chilean tenor of the Metropolitan Opera, and Eugene Conley, American tenor, will be heard in an open air program at the Stadium, Newark, N. J., on June 3.

Antal Dorati, conductor of the Dallas Symphony, received his American citizenship on April 21. This summer Dorati conducts at the Hollywood Bowl, in Chicago and Montreal; and for the American Broadcasting Company before returning to Dallas for his third season.

Mr. and Mrs. Victor Cortese announce the marriage of their daughter, Lydia Philippa Lucia Cortese, to Whitney John Blake of Whitney Blake Music Publishers.

Anne Brown, soprano, is giving recitals, and performances of music from Porgy and Bess, during May and June in Paris, Vienna, Prague, Warsaw and Italy, after her initial European appearance this summer at a benefit concert for Norway's War Orphans in Oslo, May 8. She will appear in the Scandinavian countries in August and September before returning to the United States for 1947-48.

Artists recently accompanied by the pianist H. Walter Hatchek included Mario Berini, Eugene Conley, and Giulio Gari.

Mischel Cherniavsky, cellist, sailed on the SS Queen Elizabeth last month for appearances abroad. He will return to this country in 1948-49.

Elizabeth Travis, pianist, included among spring engagements an all-request program at Clark College, Dubuque, Iowa; soloist in the Schumann Piano Concerto with the West Shore Symphony at Grand Rapids and Muskegon, Mich.; and soloist with the Concordia Seminary Choir, Springfield, Ill.

Recent appearances of Edouard Nies-Berger, official organist of the Philharmonic-Symphony Society, were at the New School, New York, in a concert with Edgar Varese and Yves Tinayre, sponsored by the New Music Society; and recitals at Charlottesville, Va., under the auspices of the American Guild of Organists and at Randolph-Macon College, Ashland, Va.

RUSSELL GEARHART AND THE JOHNSTOWN (PA.) SYMPHONY ORCHESTRA

which he will conduct for the fourth season in 1947-48. Soloists will be Jesus Maria Sanroma, pianist; Erno Valasek, violinist; Bernard Greenhouse, cellist; Marjorie Tyre, harpist; and the Johnstown High School Chorus (Mary H. Weaver, director) for the closing concert, May 3, 1948. Mr. Gearhart is also musical director of the Altoona (Pa.) Symphony, for which soloists in 1947-48 are Marjorie Lawrence, soprano; Eunice Podis, pianist; Erno Valasek, violinist; Percy Grainger, pianist; and Gabriel Chiodo, tenor.

Harrison Keller to Head N. E. Conservatory

BOSTON.—Harrison Keller, violinist, and a member of the New England Conservatory faculty since 1920, was elected director of the New England Conservatory on May 5. Mr. Keller has served as acting director since last June.

Margaret H. Smith Heard

Margaret Henderson Smith, soprano, was a recent soloist for the Congress of States Club in the clubroom at Wanamaker's. Also recently she gave a program at Hyperion House, home of Henry Stiger, singing numbers by Donaudy, Handel, Mozart, Puccini, and Oley Speaks. In both engagements she was accompanied by Georgana Crane. Miss Smith also sang a solo on April 23 in the spring concert of the St. Cecilia Club at the Hotel Plaza. As a member of the choir of the Brick Church, New York, Miss Smith has sung during Lent in Mendelssohn's Elijah, Light of Life (Elgar), Requiem (Verdi), Everyman (Walford Davies), St. Matthew Passion (Bach) and Crucifixion (Stainer).

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New Virginia Music Festival Founded in Charlottesville

CHARLOTTESVILLE, VA.—A new summer music festival will be initiated here this year by a group of prominent Virginians who have formed the Virginia Music Festival, Inc., a non-profit organization to conduct an annual summer music festival at the University of Virginia. Dates for the 1947 festival are June 13, 14 and 15, coinciding with the commencement exercises of the university. Concerts will be given by the National Symphony Orchestra in the Scott Stadium. Dr. Hans Kindler has been named musical director of the festival, and guest soloists and conductors will also appear. Edward R. Stettinius, jr., is chairman of the festival's advisory board.

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ROCHESTER, N. Y.—Rochester Civic Music Association's 19th annual campaign for support of the Philharmonic and Civic orchestras and other activities of the association exceeded its goal of $91,000 with pledges making a grand total of $101,563. The sum represents the second largest ever pledged in the association's 25-year history, the 1930 total being $129,000. With nearly 12,000 pledges, including some 2,500 new memberships, the association now has the largest number of members in its history, last year's figure being 6,888.

Goossens Gives Premiere in Auburn

AUBURN, ALA.—The world premiere of J. Hubert Liverman's American Folk Overture was recently given here by the Cincinnati Symphony, conducted by Eugene Goossens. Mr. Liverman is associate professor of music at Alabama Polytechnic Institute. The overture was also played at the Southern Music Education Conference in Birmingham on April 18, and at Columbia University the first week in May.

Nashville Symphony Makes Bow

NASHVILLE, TENN.—The Nashville Symphony Orchestra, project of a small group of GIs, made its bow to the community last December. The season's six concerts featured as soloists Helen Jepson; Albert Spalding; the Nashville duo-pianists, Mary Phillips and Elmer Schoettle; the newly organized 80-voice Nashville Choral Society; Rose Bampton; and Jesus Maria Sanroma.

William Strickland, 32-year-old New Yorker, an ex-serviceman, conducts the Nashville Orchestra and the Choral Society. The orchestra of 65 is with five exceptions composed of local musicians and includes an American composition on each program. In the first year they have played to sold out and enthusiastic audiences in the 2,200-capacity War Memorial Auditorium. B. K.

Dorsey Concerts for Capital

WASHINGTON, D. C.—Mrs. Dorsey's Concerts at Constitution Hall announce for 1947-48 for the First Sunday Series: Zina Francescatti, Oct. 26; Fritz Kreisler, Nov 30; Maryla Jonas, Jan. 18; Feb. 15, Vronsky and Babin, March 7, Casadesus. For the Second Sunday Series: Nov. 16, Jussi Bjoerling; Dec. 7, Eleanor Steber; Jan. 4, Don Cossack Chorus; Feb. 29, Patrice Munsel; March 21, Ezio Pinza. For the Evening Series: James Melton, Nov. 6; Yehudi Menuhin, Jan. 13; Lotte Lehmann, Feb. 17; and Vladimir Horowitz, March 30.

Kent University Hears New Works

KENT, OHIO.—Harold Miles, composer and pianist, associate professor of music at Kent State University, was heard recently in a program of his own compositions, given for the benefit of the European Scholarship Fund of the American Association of University Women. He was assisted by Marie Simmelink Kraft, mezzo-soprano, and Fred Denker, pianist and head of the university's music school. Compositions heard were Geomantic Fantasia for piano, Memorial Cantata for solo voice, and Thunderbolt of the West, concerto for piano.

Ohio University Concerts Present Visitors

ATHENS, O.—The College of Fine Arts of Ohio University presented a series of spring concerts in Memorial Auditorium. On April 24 Edwin Franko Goldman conducted the University Symphonic Band; Mishel Piastro led the University Symphony Orchestra on May 4; and, May 11, the University Chorus was heard under Archibald T. Davison.

Bacon Opera at Syracuse University

SYRACUSE, N. Y.—Students of Syracuse University's new opera workshop on May 8 and 9 staged A Tree on the Plains, American folk opera of life in the Southwest's dust bowl by Ernst Bacon. Kenneth Cantrile and Beverly Hess took the leading roles.

ALBERT GILLESPIE,
pupil of Silvio Scionti, appeared recently as winner of the G. B. Dealey Memorial Award (Antal Dorati, judge) in a recital at Scott Hall, Dallas, Tex., on the Civic Federation Young Artist Series; and as soloist with the Dallas Symphony at its Brahms Festival, under Dorati, in the Brahms Piano Concerto No. 1. As further honorarium, the pianist received from the director of the federation, a check for $250. Mr. Gillespie, a student of the North Texas State College School of Music, also is winner of the State and District Contests of the Paul Lavalle scholarship award, the finals of which are yet to be judged.

Krenek Program Heard in University of Chicago Series

CHICAGO.—The University of Chicago's department of music recently presented music of Ernst Krenek, composer-pianist. Besides Mr. Krenek, participants were the Pro Arte Quartet of the University of Wisconsin; William Willet, clarinet; the Hamline University Choir, Robert Holliday, director. The program comprised Trio for Violin, Clarinet and Piano (1946), Sonata for Viola Solo, op. 92, No. 3 (1942), Sonata for Violin and Piano (1944-45) and Seventh String Quartet, op. 96 (1944), The Seasons, for mixed choir a cappella, op. 35 (1925), Five Prayers, for women's voices a cappella, over the Pater Noster as cantus firmus (1944), Motet Aegrotavit Ezechias, for women's voices and piano (1945) and The Santa Fe Time Table, for mixed choir a cappella (1945).

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Juilliard Summer School Courses

Radio and television techniques will be taught at the Juilliard School of Music's summer session by Roger Bowman, who has shared announcing honors on such NBC programs as Manhattan Merry-Go-Round, Waltz Time, Portia Faces Life, and Lorenzo Jones; and Edward Stasheff, educational consultant to CBS Television and script supervisor of WNYE, New York. This is the first time that courses of this nature have been given at Juilliard. Instruction and practice in acting, introduction to broadcasting, microphone techniques, and radio and television production will be offered to students enrolling in these summer courses. Registration for the summer season will be held from June 23 to 27.

Appleton and Field, American two-pianists, will teach master classes for their third year at Juilliard's summer session.

Fritz Mahler has been engaged for the ninth consecutive year. The repertoire of his course in advanced conducting extends from Bach to Prokofieff and Copland. His opera course for singers and conductors will be specifically devoted to the study of Mozart's operas. Mr. Mahler will again be musical director of the opera workshop, with Desire Defrere as stage director. The repertoire includes Falstaff, Aida, Traviata, Cavalleria Rusticana and the Barber of Seville. Excerpts from these operas will be performed with orchestra at the end of the session.

Peabody Adds to Summer Faculty

Bruno Glade, European pianist and pedagogue, has been appointed a member of the faculty of the Summer School of the Peabody Conservatory of Music, Baltimore. The faculty was thus enlarged because of the large enrollment. Mr. Glade will give the opening recital of the Summer School series on July 6. Pasquale Tallarico, member of the Peabody faculty, will conduct the class in interpretation in addition to his private instruction at the school. He will be a soloist in the Sunday evening recitals, as will Austin Conradi, who will take a limited number of pupils at the school.

Four More Win Scholarships At Berkshire Center

Four more winners of the John Hancock Music Scholarship Award have been announced by Dr. Serge Koussevitzky, completing the ten who under these awards will study at Berkshire Music Center this summer. These recipients are: Russell Smith, composer, of Alexandria, Va., who studied at the Eastman School of Music; Stanley Kimes, bass, senior at Millikin University Conservatory; Gordon Playman, student in composition at the University of Minesonta; and Adele Addison, soprano, holder of a Bachelor of Music degree from Westminster Choir College. The previous six winners were Maricarol Hanson, pianist; Lois Schaefer, flutist; Kermit Moore, cellist; Norman Carol, violinist; Seymour Lipkin, conductor; and Adolph Hereseth, trumpeter. The scholarships were made possible by the John Hancock Mutual Life Insurance Company of Boston, sponsors of the Boston Symphony broadcasts.

Master of Music Degree to Be Offered By Manhattan School of Music

The Manhattan School of Music announces that beginning with the fall session courses will be offered leading to the Degree of Master of Music. This degree may be taken in Applied Music (instrumental or vocal), in theory and composition, or in musicology. The school is authorized to accept veterans under Public Law 16 and Public Law 346, and the applications are reported to have been so numerous that hundreds have had to be turned away. Students now registered for the Bachelor of Music degree and for special courses come from 37 states, from Canada, Europe, the Near East and China. The school desires to serve the individual need of each student as carefully as possible, and has arranged courses under such authorities as Harold Bauer, Hugh Ross, Friedrich Schorr, Diran Alexanian, Vittorio Giannini and Howard Murphy.

Hedda Ballon Presents Pianists

Hedda Ballon presented her talented pupils in a piano recital at Steinway Hall on April 18. The program included Schubert's Phantasie in F minor, played by Miss Ballon and Harry Fiss; Bach's Italian Concerto, by Florence Zucker; Beethoven's Sonata Pathetique, by Mark Wilkinson; Chopin's Rondo (for two pianos), by Blanche and Florence Zucker; Brahms' Variations on a Theme by Haydn, Mimi Swift and Hedda Ballon; Schumann's Träumerei and Reinhold's Impromptu, by Barbara Lieder; Chopin's Nocturne in E flat Major and Mazurka in A flat Major and Scriabine's Etude in C sharp minor, by Blanche Zucker; Milhaud's Brasiliera (for two pianos), by Blanche and Florence Zucker. All the performers showed the benefits of discerning instruction, and in several instances were well equipped with musicianship and technical ability. H. E. D.

LOUISE JENKINS

recently presented young singers from her studio in recital at the Park Avenue Christian Church, New York. Those appearing were Sylvia Singer, Mercedes Colon, Madeline Moore, Marguerite Corriveau, Maureen O'Brien, Lenore Singer. Luther Larson was accompanist. (Photo by Apeda.)

Studio Notes

The Oxford Piano Teachers Guild meet on May 15 at Wanamaker's Clubrooms for the election of officers.

The Madrigal Group and the American Veterans Chorus, both of the New York College of Music, were heard on May 4 in the artists series given by the school at the Brooklyn Museum of Art. Erich Katz is conductor of the former and Frederic Kurzweil of the latter group, and Carla Zinner, of the piano faculty, played solos.

A program of piano teaching material (grades I, II, III and IV) was presented by the Composers Press on May 4 at the Haubiel Studios. Assisting artists were Ann Chenee, Dwight Conn, Charles Haubiel, Margaret Hilmer, Florence Morey, Clara Novish, Elizabeth Oldenburg, Rose Raymond, A. Louis Scarmolin, Augusta Tollefsen and Raissa Tselentis.

Olga Eisner is the teacher of Lilly Windsor, soprano, engaged for the Rome Opera.

Ruth Kisch-Arndt's students sang over WNYC on May 12. On May 19 she will present a student recital in Steinway Hall.

The Associated Music Teachers League met at Steinway Concert Hall on April 17. Blanche Schwarz and Rose Raymond performed sonatas for violin and piano; Marian Kalayjian, piano solos; and Edward Cole, bass-baritone, songs, with Edna Smith at the piano.

Sergei Matusewitch, accordionist, presented his students in recital on April 27 at the St. Felix Street Playhouse, Brooklyn. Those appearing were Roy Steiner, Sandra Klein, Leonard Mell, Leon Richman, Robert Wollman, Lee Peipert, Jerry Block, Gary Korn, Frank Negro, Richard Fucci, Wilbert Sandler, George Titza, Milton Berkowitz, Joseph DeVita, Anthony Grim, Jacob Kurvitz, Peter Schwartz, Mildred Lubin, Alan Goldman, George Dobrin, Elaine Rothstein, Stuart Feder, David Alterman, Seymour Weinberg, Eli Gonshorek, Vivienne Kippelman, Donald Skwide, John Bruno, Boris Matusewitch, concertina virtuoso, was guest artist.

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PICKUP CHATTER

A slight recession in orchestral recording is marked this month with only one major album received by press time. This is the Mendelssohn Reformation Symphony, a new recording of which was needed, since the old Barlow version was never entirely satisfactory even in its day. Although listed as No. 5 among Mendelssohn's symphonies, it is in reality an early work, though it has less bounce than its more familiar companions—the Scotch and the Italian. In many respects it could be called the German, and fill out a geographical triumvirate, since the music is impregnated with the Lutheran spirit.

Despite a rather stiff solemnity, there is a brisk inner movement that is in the best Mendelssohnian scherzo vein, and the entire work is a masterpiece of formal design. Beecham's direction is mellow; his hand on the music is light, but strong enough to check any headstrong impulses. The recording, too, is excellent, with uniformly good balance.

The new Goossens single disc of the Delius Walk to Paradise Gardens (taken from his Village Romeo and Juliet) has as its only competitor an old Beecham version. Goossens has achieved much deserved success as an interpreter of British music, and his conducting here is smooth and assured.

Delius Violin Concerto

Paradise Gardens has the virtue of compact structure; the Violin Concerto by the same composer is more amorphous. Recorded for the first time, it is played by Albert Sammons, who not only played its premiere in 1919, but gave Delius a few hints about violin technique and other suggestions. This is not a violin concerto in the sense of the Tchaikovsky, Bruch or Brahms. It is rather a rhapsody for orchestra in which the violin has a few solo passages. Rhapsody-like, its form is not clearly defined, though the idiom is saturated with the Delius flavor. That involves rich harmonies, much use of the woodwinds, a modal feeling, and introspective melodies. Spread over three discs, such essence may be too much of a good thing, but few will deny the moments of sheer beauty. Sammons plays with a flowing line, is feelingly assisted by Sargent, and the recording is comparable in quality with any that has come out of England.

Heifetz, after a sojourn with Decca, is back with Victor, and signalized his return with a group of encore discs that attest more to his skill than musicianship. It cannot be denied that he digs down to the very bottom of the music that he plays—but, then again, the bottom does not extend to any great depths. Odnoposoff, in his turn, gives a virtuosic performance of two old fiddle stand-bys, and the comparison between his Sarasate and Heifetz' is pretty much of a dead heat. There also is a single disc of Horowitz in poised, quiet performances of Chopin's ever-present Waltz in C sharp minor and two Mendelssohn Songs Without Words. One of the latter is the Spring Song which, surprisingly enough, is not available in any other piano recording. The surfaces on this disc are rather too prominent. Still another pianistic single disc is the Brailowsky Ondine (No. 1 of Ravel's Gaspard de la Nuit), which does not measure up too well against the recording that Gieseking made some years ago for Columbia.

Horowitz in "Moonlight" Sonata

Despite several reservations, the new Horowitz recording of the "Moonlight" Sonata must be accounted the best of all available versions. In this work, it is not paradoxical to say that Horowitz' careful dynamics and avoidance of showing off his technique are just a shade too ostentatious. He drops all pretense in the last movement, adding a few touches that are much more Horowitz than Beethoven. Nevertheless the last movement does not have the spastic qualities of the Levant version, nor the pedagogical exactitude of the Serkin, and in addition is better recorded than either.

After hearing the Szell pianism in Mozart's E flat Quartet, some unkind people are going to say that he is a better pianist than conductor. This is not a case of saying that Szell is a good pianist, for a conductor; his playing will stand on its own merits. Judging from this album, he is an accomplished chamber music artist, one whose tone blends well with the ensemble. He also performs with technical assurance, crispness, and mental relaxation, as though he enjoys the music. Since the latter happens to be one of Mozart's happiest conceptions, the set is worth a prominent place in any collection. Primrose and Kapell, on the other hand, collaborate to less eventful success. Both are eminent instrumentalists, but that in itself does not insure a perfect blend. The emphasis is more on muscularity than the philosophical content.

In her folk song album, Susan Reed sings such favorites as Greensleeves, Danny Boy, Lord Randall, Black Is the Color of My True Love's Hair, and others. Accompanying herself on the zither or Irish harp, the effect is the same as in her earlier album, issued a few months ago. Again one notes the high, sweet voice, the perfect diction, the quiet sense of humor, and a tendency to be a little too sweet. The music is uniformly pleasant, agreeably presented, and there is just the proper air of informality to the set.

According to the notes, there is a link between Miss Reed and Franz Allers, since the conductor gave her the Irish harp she uses. Allers makes his first appearance on records as conductor of the Brigadoon album. Brigadoon was the biggest smash musical hit on Broadway, this past season, and appears set for a very long run. Franz Allers, operatic conductor in Europe and former conductor of the Ballet Russe de Monte Carlo, has also appeared as symphonic conductor at Robin Hood Dell, the Hollywood Bowl, Toronto, and elsewhere. His background is one factor in the alertness of the ensemble in the present set; he keeps things moving and emphasizes the virtues of orchestrations that are in no way remarkable for their originality. The music itself, however, has some carefree moments, a few good tunes, and is sung by the cast with vocal finesse rare on the Broadway musical stage.

R. K.

RECENT DISC RELEASES

Orchestral

BORODIN: On the Steppes of Central Asia. Philharmonic Orch., dir. Lambert. Columbia disc 71956-D, $1.

DELIUS: A Walk to the Paradise Gardens. Cincinnati Orch., dir. Goossens. Victor disc 11-9493, $1.

GOULD: Cowboy Rhapsody; American Salute; Go Down, Moses; New China March; Motherless Child; Red Cavalry March. Robin Hood Dell Orch., dir. Gould. Columbia M-MM-668, 4 discs, $5.

MENDELSSOHN: Reformation Symphony, Op. 107; MOZART: Overture to La Clemenza di Tito. London Phil. Orch., dir. Beecham. Victor M-DM-1104, 4 discs, $4.85.

Instrumental

BEETHOVEN: Moonlight Sonata, Op. 27, No. 2. Vladimir Horowitz (piano). Victor M-DM-1115, 2 discs, $2.85.

BRAHMS: Sonata in F minor, Op. 120, No. 1, William Primrose (viola) and William Kapell (piano). Victor M-DM-1106, 3 discs, $3.85.

CHOPIN: Waltz in C sharp minor; MENDELSSOHN: Elegy, and Spring Song. Vladimir Horowitz (piano). Victor disc 11-9519, $1.

CHOPIN-AUER: Nocturne in E minor; SARASATE: Romanza Andaluza. Jascha Heifetz (violin), acc. Emanuel Bay. Victor disc 11-9573, $1.

DELIUS: Violin Concerto. Albert Sammons and Liverpool Phil. Orch., dir. Sargent. Columbia M-MM-672, 3 discs, $4.

MOZART: Piano Quartet in E flat, K. 493. George Szell and members of the Budapest Quartet. Columbia M-MM-669, 3 discs, $4.

RAVEL: Ondine. Alexander Brailowsky (piano). Victor disc 11-9260, $1.

SARASATE: Malagueña; Habanera. Ricardo Odnoposoff (violin), acc. Gregory Ashman. 11-9495, $1.

SCHUBERT-WILHELMJ: Ave Maria; DEBUSSY-ROQUES: La Plus Que Lente. Jascha Heifetz (violin), acc. Emanuel Bay. Victor 11-9571, $1.

Vocal

BRIGADOON: music by Frederick Loewe. Sung by members of the original cast—David Brooks, Marion Bell, Pamela Britton, and Lee Sullivan. Conducted by Franz Allers. Victor P-178, 5 discs, $4.75.

FOLK SONGS AND BALLADS, Vol. II. Sung by Susan Reed. Victor M-1107, 3 10-inch discs, $3.

OFFENBACH: Barcarolle; Romance of Antonia (Tales of Hoffmann). Jarmila Novotna (sop.), with Victor Orch., dir. Weissmann. Victor 11-9263, $1.

A NIGHT IN CARNEGIE HALL: featuring Lily Pons, Risë Stevens, Raoul Jobin, and Ezio Pinza. Columbia M-MM-676, 3 discs, $4.

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WINNERS OF 1947 MEDALS OF ACHIEVEMENT

bestowed by the Philadelphia Art Alliance. William Morris Kincaid, with his flute, and Marcel Tabuteau, with his oboe, sit side by side as they have for 25 years in the Philadelphia Orchestra.

JAMES PEASE,

baritone (right) with Oscar Eierman, accompanist, before a Community Concert in Brigham, Utah, during Pease's coast to coast recital tour. (Brigham News-Journal Photo.)

BEST-DRESSED.

Patricia Travers (center), violinist, chosen by the Fashion Academy as the best-dressed woman of 1947 in the field of concert, with Kay Francis (left), cited as best-dressed woman of the stage, and Maggi McNellis, who received the same honor for the radio contingent. The picture was taken at the academy's luncheon at the Waldorf-Astoria when 13 women representing as many social, business and artistic groups received gold medal awards from the Fashion Academy director, Emil Hartman.

SPRING KEYNOTES

AS THE TWIG IS BENT . . .

Harry Davis, American pianist, directs his year-old son in "the way he should go," musically. Davis, Jr. seems to enjoy it. (Photo by Ben Greenhaus.)

JULIUS SCHULMAN (violin) and CHARLES HAUBIEL

play the latter's Gothic Variations at a recent musicale at the Haubiel studios in honor of Raymond Duncan, who had expressed a desire to hear some Haubiel music before sailing for France. James de la Fuente assists as page-turner.

LILLY WINDSOR,

after her concert in Amsterdam. L. to r., Felix de Nobel, accompanist; Miss Windsor and Albert M. Doyle, U. S. Consul. The soprano was signed for the Rome Opera, the first regular contract there for a North American in 25 years. (Photo © by Netherlands Photo Service.)

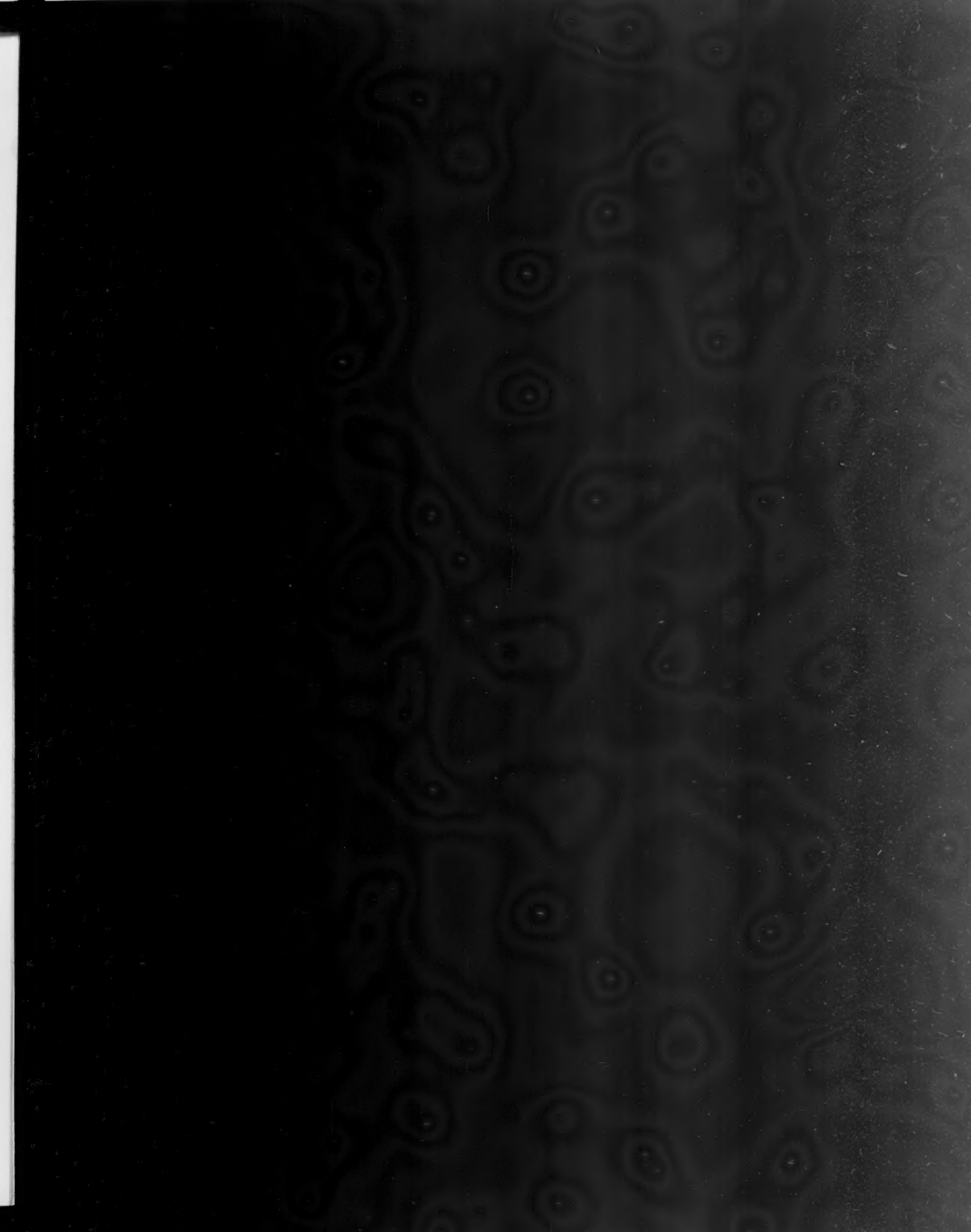
IN A CHINESE GARDEN.

Lisa Jouravel, Russian dramatic soprano, in Shanghai, China, where she has appeared frequently in recital. She plans to return to America later in the Spring.

(Below) DEPARTING FOR ITALY

from LaGuardia Field are Mr. and Mrs. Massimo Freccia. Freccia, conductor of the New Orleans Symphony Orchestra, who has been away from his native land since 1938, has been invited to be guest conductor with leading symphony orchestras in that country. (Pan American Airways Photo.)

(Below)

ELIZABETH TRAVIS,

pianist, with Anis Fuleihan, whose composition, Café Dancer, from Cypriana, Miss Travis featured on April 16 at her second recital this season at Milliken University, Decatur, Ill.